RBCC

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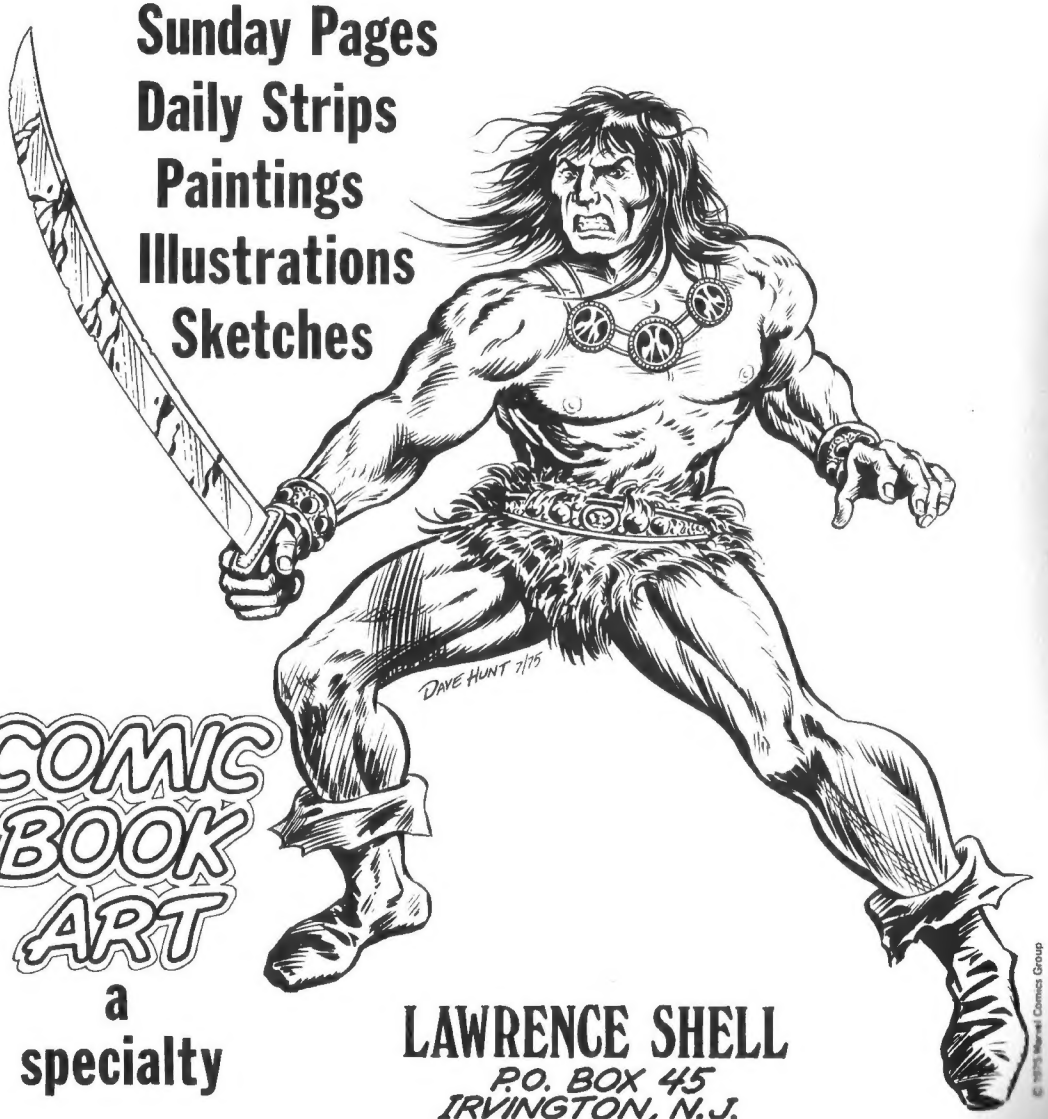

COMIC BOOK ART

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WE ARE INTERESTED IN PURCHASING QUALITY ORIGINALS
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THE ROCKET'S BLAST COMICOLLECTOR NO. 133

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FRONT COVER - FRANK BRUNNER
BACK COVER - MIKE ZECK

IMPORTANT!

. THE ADVERTISING AND SUBSCRIPTION RATES FOR THE ROCKET'S BLAST - COMICOLLECTOR

JANUARY 1977

FULL PAGE ADVERTISEMENTS: $18.00 per page - These ads occupy a full page when printed in the RB&CC. They may be submitted on sheets from 8 1/2 x 11 to 15 x 20, bearing in mind that it will be reduced down to 8 1/2 x 11.

HALF PAGE ADVERTISEMENTS: $10.00 per page - These ads are reduced to occupy one-half page when printed in the RB&CC. ALL ads of this type MUST be submitted on 8 1/2 x 11 paper ONLY.

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REGULAR CLASSIFIED ADS: 15¢ per 7 inch typed line - These ads are reduced to occupy 1/4 their size when printed in the RB&CC. MINIMUM - 75¢

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NOTICE - ALL ADS WHICH REQUIRE "HALFTONES" (SUCH AS THOSE WITH PHOTOGRAPHS OR ANY ART THAT HAS SHADES OF GREY NOT ACHIEVED THROUGH ZIP-A-TONE) WILL REQUIRE AN EXTRA CHARGE OF $3.00 PER PAGE. IF YOU PLAN TO RUN THE SAME AD IN CONSECUTIVE ISSUES, THEN THE HALFTONE CHARGE ON THE SECOND RUNNING IS NOT REQUIRED.

NOTE: ADVERTISERS DO NOT RECEIVE FREE COPIES OF THE ISSUES IN WHICH THEY PLACE ADS. WHEN SUBMITTING ADS BE SURE TO TELL WHICH TYPE IT IS. FULL PAYMENT MUST ACCOMPANY ALL ADS. ANY ADS RECEIVED AFTER ANY DEADLINE WILL BE RUN IN THE FOLLOWING ISSUE WITHOUT EXCEPTION. SEND ALL ADS AND PAYMENTS TO: THE S.F.C.A. - 6351 S.W. 43 STREET, MIAMI, FLA. 33155

CIRCULATION: 1800 PER ISSUE

SUBSCRIPTION RATES

THIRD CLASS: 5 issues $6.50, 10 for $12.00, 15 for $14.50, 20 for $19.00
FIRST CLASS: 5 issues $8.50, 10 for $16.00, 15 for $20.00, 20 for $26.00
DOUBLE ABOVE RATES FOR SUBSCRIPTIONS OUTSIDE OF NORTH AMERICA.
SINGLE COPY: Third Class-$1.50, First Class-$2.25

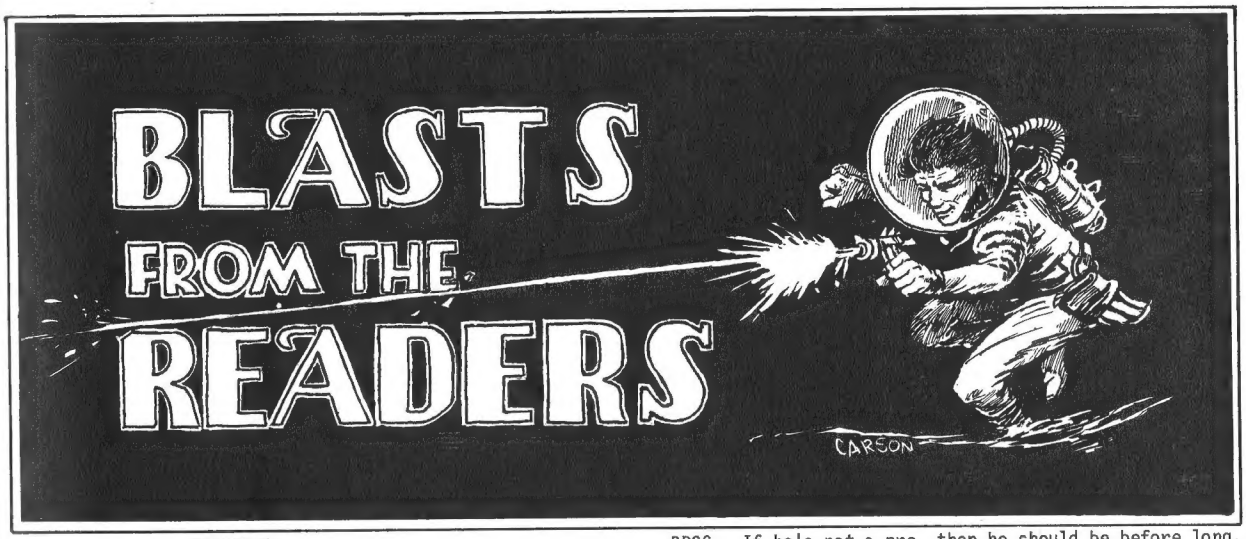
IMPORTANT NOTE: If your RB&CC has the word EXPIRED on the label when it arrives, it means that your subscription has ended and should be renewed immediately to avoid missing an issue. When renewing subscriptions, be sure to state the issue number of the last issue you received.

AVAILABLE BACK ISSUES OF THE RB&CC ARE LISTED BELOW. THEY ARE $1.75 EACH FROM THE S.F.C.A.

#'s 57, 58, 106, 107, 117, 120, 121, 123,
124, 125, 127, 129, 130, 131, 132

THE ROCKET'S BLAST COMICOLLECTOR is published by THE S.F.C.A., 6351 S.W. 43 STREET, MIAMI, Florida 33155. EDITOR EMERITUS: GORDON B. LOVE, EDITOR & PUBLISHER: JAMES VAN HISE
STAFF ARTISTS: Steve Fabian, Ralph Fowler, Mike McKenney, Don Rosa, Tom Sutton and Mike Zeck.
Contributions are always welcomed, but if you want it returned be sure to include a stamped, self-addressed envelope.

THE ADVERTISING DEADLINES FOR THE NEXT TWO ISSUES OF THE RBCC ARE: FEB. 18
APRIL 1



EDITORIAL

This issue contains a special poll of RBCC readers which I devised with the help of Mark Burbey. It is important to me that as many of you as possible answer it. There is no deadline for returns.

The full color FRANK BRUNNER cover painting on this issue is for sale from Frank for $250.00 and it is much larger than printed size. For more information write to Frank Brunner at 3127 - 11th Avenue, Oakland, California 94610.

The centerspread of this issue is available from Tom Sutton for $100.00. It is 20" X 30" and is in FULL COLOR. For more information contact Tom at 40 Marlboro Street, Newburyport, Mass. 01950.

Elsewhere in this issue is my ad for the third issue of my other publication ENTERPRISE INCIDENTS for which I am now accepting subscriptions.

Next issue will be the special FLASH GORDON issue and will feature a cover by Steve Fabian, a "Films Fantastique" on FLESH GORDON with art by Ralph Fowler and Bruce Patterson, an interview with Buster Crabbe, an article on the first Flash Gordon serial with many stills, a satire by Ron Wilber, artwork by Mike Zeck, Reed Crandall, Al Williamson and more surprises! It should be the most spectacular special issue I've done yet.

The Conan drawing printed opposite "Critique" is by Mike Zeck and originally appeared in the RBCC about 3 years ago and subsequently became Mike's first published professional work on the inside front cover of SAVAGE SWORD OF CONAN #2. Due to the poor repro it received there I decided to reprint here for his many fans to see and appreciate.

If Don Rosa maintains the schedule he told me, next issue will contain the conclusion of the present PERTWILLABY PAPERS adventure, but there will definitely be more adventures coming!

* * * * * * * * * *

Dear James:

I'm not really into comics anymore, but I do enjoy each and every issue of your zine.

Don Rosa's stuff is very entertaining, and the covers are always first class work. Harvey's column is good too. I like his style as far as his artwork goes. Your reviews are the best. I enjoy all the reviews in "Critique", but yours are the best. Somehow I always seem to agree with most everything you say, and on those items I haven't seen, I can use your column - and especially the reviews written by you - as a 'buyer's guide' sorta. No one really does reviews like that any more.

The new art by Ralph Fowler is fantastic! I've never seen any of his stuff before he started appearing in the RBCC. If he's not a pro, then he should be before long. Very talented.

Concerning the letters in the latest RBCC: The way you wrote the reply, or rather, introduction to McHugh's letter (whoever the hell this guy is) gave one the impression that he was the person who sent Don Rosa the list of a hunnert & 51 questions. If that's right (it's hard to believe someone would do all that and then write an insane letter like that too!) then this fella should be put away in a padded cell where he can't bother anyone else. [EDITOR'S NOTE: ALTHOUGH IT COULD BE INTERPRETED THAT WAY, THE PERSON DON'S LETTER DESCRIBED WAS NOT LARRY McHUGH, WHICH JUST UPHOLDS THE THEORY YOU EXPRESS BELOW].

And I enjoy McKenney's art, even if this guy doesn't.

As to the Kirby adaptation of 2001 that started McHugh ranting, I think it is a travesty; all my friends (comic book collecting friends that is, and all of them Kirby admirers from way back in the early days of Marvel) just smile and shake their heads and say something like, "He was once a fine artist, but he never could write. And now he's losing his touch as far as the artwork goes..."

McHugh's letter reminds me of one I got from a fanatic after a letter of mine was published in a Marvel mag praising Neal Adams' work: this guy called me a stupid son of a bitch and all sorts of nasty things and ended with a comparison of Adams' best work being roughly equal to that of the worst "Little Orphan Annie" strips.

Comic fandom strikes me as being a pretty nasty place with a lot of weirdos running around loose among the far larger crowds of intelligent and for the most part very kind folks that make up the majority of comic fandom. But those few among the majority are really crazy...

Keep up the good work with the RBCC. Sometimes I feel ripped off when I pay $1.50 for a Warren mag or a Marvel black and white, but I never feel that way when I get an issue of RBCC. Always something worthwhile and interesting.

Robert P. Barger
P.O. Box 8
Evensville, Tn. 37332

Dear Jim,

I just got issue 130 and as I read the letters page I saw one of the most ridiculous letters I have ever seen. Someone was going on about a quote (my quote) from the survey by Mark Burbey. I only wrote such a thing to make a point. I don't like Frank Robbins, and his art has made me stop buying titles I had been collecting for years, like CAPTAIN AMERICA. There was no intent of murder (SHEESH) in my mind at the time and there is no such intent now. The main purpose of this letter is not a rebutle but an apology to you, Jim, and to Mark for causing this thing. Anyone else out

there can write me for further rebutle.

Bill Bowlus
1588 Glasgow
Baton Rouge, La. 70808

Dear Mr. Van Hise,
I just read RBCC 132, and I am, as always, very pleased. I saw the letter concerning Jack Kirby, and would like to put my two cents in. I think Mike McKenney may have gone just a little bit overboard. Jack Kirby is not a hack. Ric Estrada is a hack. Frank Robbins is a hack. But Jack Kirby is not. His writing is not terrible, it is just behind the times. As Mike said, he is writing 1940's "mindless action little plot" stories. His art seems to have deteriorated over the years. Simon and Kirby's Captain America was very good. In the 1950's he was good. In the early sixties, he seemed to hit another creative period, and co-created the FF, Thor, Hulk, etc. He then faded out until the fourth world stories, which are thought by many to be masterpieces. Then Kamandi and Omac, enjoyable but not spectacular. Then came 1976, and his return to Marvel. The Eternals are pretty good because Kirby has complete control and the characters are his. Captain America's Bicentennial Battles was good. The story was nice, and the art was the usual. BUT...the section that Barry Smith inked was very nice. THAT is what Kirby needs. A good inker can do wonders. That section was the first time in years that Kirby's fingertips were rounded! A milestone! What this whole letter boils down to is the fact that Marvel should let someone write the stories, let Kirby pencil, and assign a good inker (Klaus Janson??) I think that would improve his stories greatly.

I wanted to thank you for this past year of terrific service. RBCC is the best fanzine that I receive. I dropped THE COMIC READER so I could re-subscribe. The columns are always interesting, the art is way above normal. Each issue is always on time. ENTERPRISE INCIDENTS is really good, too. All of your products are worth the price, and the back issue service is fast, too. I don't know how you do it.

Jack Seabrook
300 Tuttle Parkway
Westfield, N.J. 07090

Dear Jim:
I just re-read the "2001" review. I thought it was fair - a good, solid, angry critique. Mike McKenney gave definite reasons for his disappointment. No personal attacks on Kirby, other than the suspicion that Kirby did the job for money. Certainly he was fairer than Lawrence McHugh (That letter was a mess - McHugh is an editor?) [EDITOR'S NOTE: HE WAS AN EDITOR, AS HIS CRUDZINE DIED. MY OPINION OF HIS ERSTWHILE ZINE IS ALSO SHARED BY DON ROSA, SO I'M NOT JUST TRYING TO BE SNIDE].

I still like Kirby. But not for anything he has done lately. I can accept THE ETERNALS, but what happened to CAPTAIN AMERICA? THE BLACK PANTHER? Who can read those dreary, cluttered, dull comics & still call Kirby "King"? As if the present state if his drawing weren't bad enough, he is also the scripter.

Thank heaven RBCC does not feel it must treat all comics as gifts from above. Professional writers and artists are paid to do their work - fandom owes them no special treatment. In RBCC, I detect no vendettas against selected artists & writers. Contributors often disagree - a clear sign of an intelligent editor. Thanks for the excellent job you are doing.

Phil Sunde
3415 North 26th
Tacoma, Wa. 98407

Dear Jim:
Just a note to accompany my renewal subscription to the RBCC. I guess that I, like most of your readers, just take the RBCC for granted and never acknowledge all of the work that goes into each issue.

Your all-Bradbury issue was just another example of the finest fanzine being published today. Ron Wilber's adaptation of "Time In Thy Flight" was, perhaps, the best such adaptation I have seen in the pages of RBCC. The mood of the story, the simple joys of childhood, and overbearing strictness of Mr. Fields were all conveyed to comics form perfectly. In fact the whole issue was as close to perfect as any I have read. Good job.

One thing that I would have added to the "Ray B. and E.C." story was missing. Many of us cannot afford the original E.C. comics, and thus have to collect the classic stories in reprint form. Which of the Bradbury adaptations have been reprinted, and where? Are they still making those East Coast Comics books? Maybe this is a job for the Information Center (my favorite RBCC feature, illustrated or not).

Bill Ashton
330 S.W. 78th Ave.
Miami, Fl. 33144

ACTUALLY, THAT E.C. ARTICLE DID LIST THOSE TWO E.C. REPRINT PAPERBACKS OF BRADBURY STORIES FROM BALLANTINE BOOKS, NOW SADLY OUT OF PRINT. MOST OF THE E.C. ADAPTATIONS WERE REPRINTED THERE. OTHER THAN THE DELUXE E.C. PORTFOLIOS OF RUSS COCHRAN (WHICH COST $20.00, AS MUCH AS A NICE E.C.) THERE ARE NO OTHER SOURCES FOR THESE STORIES IN REPRINT FORM! SO PERHAPS THE FIVE DOLLARS AND UP FOR "THE AUTUMN PEOPLE" AND "TOMORROW MIDNIGHT" PAPERBACKS MIGHT BE WORTHWHILE AFTER ALL.

Dear Jim,
I enjoyed issue #131 tremendously. I especially agree with your feelings reflected in "The Lake" in your article "The Power of Ray Bradbury". I am 25 and a law school graduate and I too cannot understand why upon reaching a certain age of "maturity" one must give up those cherished things of youth (comics, science fiction, etc.) It seems given such reasoning, maturity is something one is penalized for acheiving, rather than being allowed to be his (or her) own person.

I love THE PERTWILLABY PAPERS. Each issue of RBCC continues to be a great treat. Continued success and I look forward to hearing from you soon.

Herb Byron
5349 Newcastle - Apt. 20
Encino, Calif. 91316

Hello!
Now for a brief comment on #131. WOWWWWW! It was probably the best issue of the zine that I've seen. The Bradbury (He's an idol of mine, too) material was most interesting and quite varied. For me, the piece on the prune commercial (Freberg and R.B.? Sheesh!) and the E.C. R.B. adaptations review were especially enjoyable (Now, of course, I'll have to search hither and yon for at least reprints of the E.C. stories). The art on Bradbury subjects, particularly the superb Fabian front cover, was a continual delight. The strip "Time In Thy Flight" was moving and graphically well presented. And the Rosa illo was wonderful, as is all his art. "The Bradbury Archives" was well designed, also. Hell, let's face it. As a whole, the Bradbury tribute was an unqualified success for me. Thanks for such fine work.

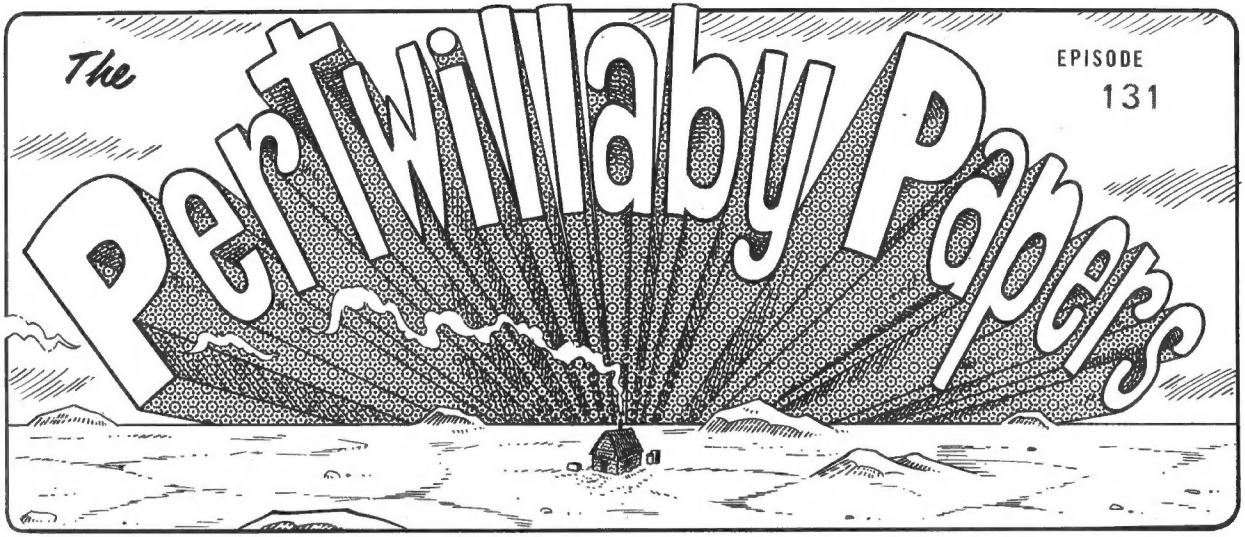
And the rest of the chockful issue was not to be ignored, either. I was left tittering by Don Rosa's PERTWILLABY PAPERS (Even a non-comics fan friend enjoyed it and hungered for more). The SF and fanzine review sections were informative and welcomed regular features.

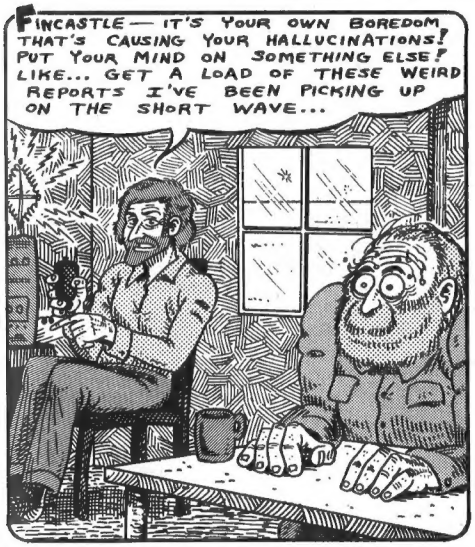
All in all, #131 was another superb issue. Keep up the fine work.

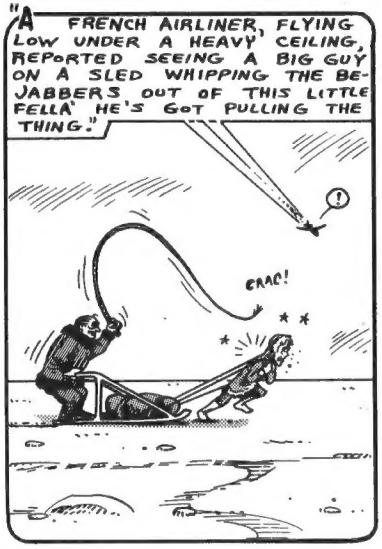
Joseph A. Pilla
R.F.D.#6,Forest Haven Apts
Carmel, N.Y. 10512

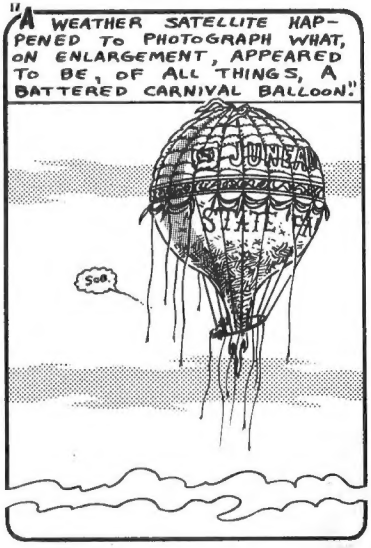
The PertWillaby Papers

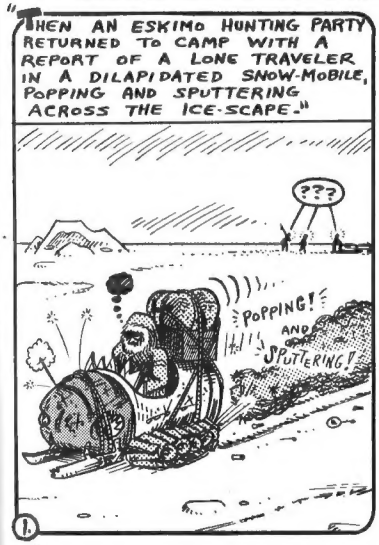
EPISODE 131



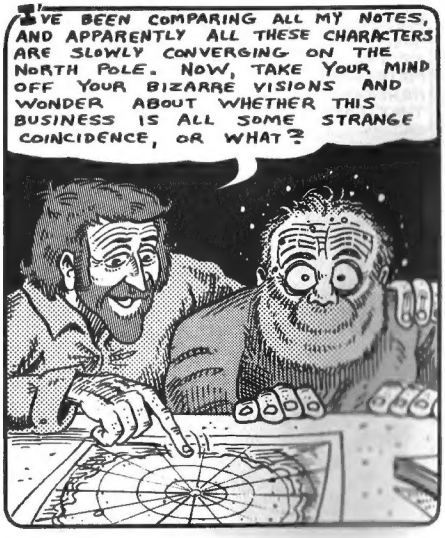

FINCASTLE — IT'S YOUR OWN BOREDOM THAT'S CAUSING YOUR HALLUCINATIONS! PUT YOUR MIND ON SOMETHING ELSE! LIKE... GET A LOAD OF THESE WEIRD REPORTS I'VE BEEN PICKING UP ON THE SHORT WAVE...


"A FRENCH AIRLINER, FLYING LOW UNDER A HEAVY CEILING, REPORTED SEEING A BIG GUY ON A SLED WHIPPING THE BEJABBERS OUT OF THIS LITTLE FELLA' HE'S GOT PULLING THE THING."
!
CRAC!


"A WEATHER SATELLITE HAPPENED TO PHOTOGRAPH WHAT, ON ENLARGEMENT, APPEARED TO BE, OF ALL THINGS, A BATTERED CARNIVAL BALLOON."
JUNEAU
STATE FAIR
SOB

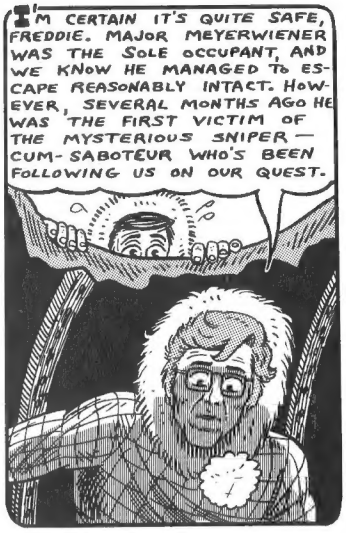

"THEN AN ESKIMO HUNTING PARTY RETURNED TO CAMP WITH A REPORT OF A LONE TRAVELER IN A DILAPIDATED SNOW-MOBILE, POPPING AND SPUTTERING ACROSS THE ICE-SCAPE."
???
POPPING!
AND
SPUTTERING!
1.

"AND A ROOSKI SUPPLY DEPOT MADE A TRANSMISSION WHICH MENTIONED SIGHTING A NATIVE RIDING A POLAR BEAR, HELL BENT FOR LEATHER!"
&#$☆%@*


I'VE BEEN COMPARING ALL MY NOTES, AND APPARENTLY ALL THESE CHARACTERS ARE SLOWLY CONVERGING ON THE NORTH POLE. NOW, TAKE YOUR MIND OFF YOUR BIZARRE VISIONS AND WONDER ABOUT WHETHER THIS BUSINESS IS ALL SOME STRANGE COINCIDENCE, OR WHAT?

"AND JUST NOW I PICKED UP A REPORT FROM A S.A.C. BOMBER MENTIONING THE SIGHTING OF 2 LONE FIGURES IN THE MIDDLE OF NOWHERE, NO TRANSPORTATION OR SUPPLIES VISIBLE, DIGGING IN THE SNOW!"...
NOW, DON'T YOU WONDER WHAT ON EARTH THEY'RE DIGGING FOR?!
THERES ONLY ONE THING I'M WONDERING ABOUT, NORBURTON... WHERE'S MY COLLECTION OF "HUSTLER"?!
THEY'RE MINE NOW, FINCASTLE! I TOOK 'EM!
OH YEAH? WELL, I'M TAKIN' 'EM BACK!
YOU AND WOT GLEE CLUB?
OH YEAH?!
BUT LET US PAUSE TO WONDER... WHAT ARE LANCE AND FREDDIE DIGGING FOR???
YES, FREDDIE, AN AIRPLANE! A JUNKERS 388 J-1; A LONG-RANGE GERMAN FIGHTER FROM WORLD WAR 2!
BREAKING THROUGH THE SNOW INTO ITS HULL IS WHAT BROKE OUR FALL. THIS IS THE AIRCRAFT THAT MAJOR OSCAR MEYERWIENER WAS PILOTING TO HIS RENDEZVOUS POINT AT THE NORTH POLE, THAT FATE-FILLED NIGHT 32 YEARS AGO.
WHA-? YOU MEAN THERE REALLY IS TRUTH TO YOUR WILD STORY OF THE LOST ART COLLECTION OF HERMAN GOERING THAT YOU SAY HITLER HAD MARTIN BORMANN HIDE AT THE NORTH POLE?! AND THIS IS THE PLANE THAT THE LUFTWAFFE MAJOR WAS FLYING TO PICK UP BORMANN AT THE DROP-POINT WHEN HIS WINGS ICED UP?*
*(OH-SO-CLEVER RECAP OF PLOT.)
AND YOU MEAN TO STAND THERE WITH YOUR FACE HANGIN' OUT AND TELL ME THAT IN 4,000,000 SQUARE MILES OF ARCTIC TURF, WE HAPPEN TO LAND SQUARE ON TOP A THIS CRATE?! COME ON, LANCE-BOY! THINGS LIKE THIS ONLY HAPPEN IN CHILDREN'S COMIC BOOKS!
PLEASE, FREDDIE... DON'T BE CRUDE.
2

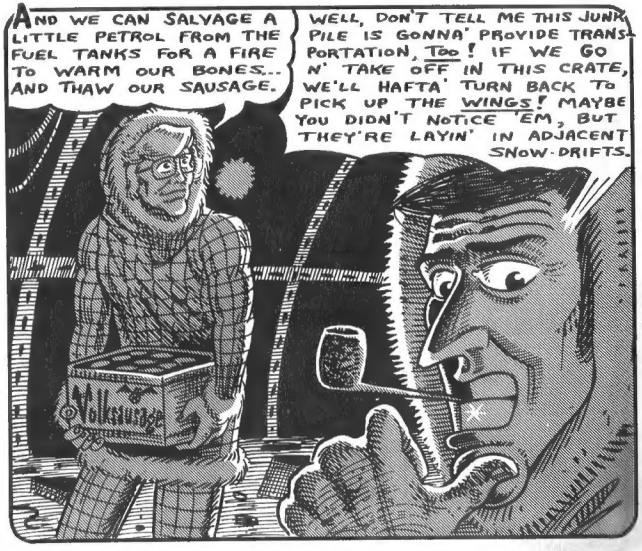
BUT BE THAT AS IT MAY, THIS IS QUITE A PIECE OF LUCK. LET US SEE WHAT THIS RELIC HAS TO OFFER.
Y'SURE IT'S SAFE? THERE AREN'T ANY OLD KRAUTS HIDIN' IN THERE!? I MEAN, LIKE LIONEL ATWILL OR SOMEBODY...


I'M CERTAIN IT'S QUITE SAFE, FREDDIE. MAJOR MEYERWIENER WAS THE SOLE OCCUPANT, AND WE KNOW HE MANAGED TO ESCAPE REASONABLY INTACT. HOWEVER, SEVERAL MONTHS AGO HE WAS THE FIRST VICTIM OF THE MYSTERIOUS SNIPER — CUM-SABOTEUR WHO'S BEEN FOLLOWING US ON OUR QUEST.

WOTHAHELL GOOD IS THIS PIECE A' GARBAGE TO US, LANCE-BOY? WHAT WE NEED IS SOME FOOD AND HEAT AND TRANSPORTATION. AND P.D.Q. OR WE WON'T NEED ANYTHING. BUT A PAIR A' 6-FOOT SWANSON'S FOOD CARTONS!
I THINK WE'RE IN LUCK IN ALL 3 DEPARTMENTS...

AS WITH THE 1913 ANTARCTIC BASE OF EXPLORER ROBERT SCOTT WHERE FROZEN FOOD WAS FOUND TO BE EDIBLE OVER 60 YEARS LATER, WE MAY HAVE SIMILAR FORTUNE. AH — YES, YOU SEE — THESE TINS. WE HAVE SEVERAL DOZEN CANS OF NICE, TASTY...

EH... VIENNA SAUSAGE.


AND WE CAN SALVAGE A LITTLE PETROL FROM THE FUEL TANKS FOR A FIRE TO WARM OUR BONES... AND THAW OUR SAUSAGE.
WELL, DON'T TELL ME THIS JUNK PILE IS GONNA' PROVIDE TRANSPORTATION, TOO! IF WE GO N' TAKE OFF IN THIS CRATE, WE'LL HAFTA' TURN BACK TO PICK UP THE WINGS! MAYBE YOU DIDN'T NOTICE 'EM, BUT THEY'RE LAYIN' IN ADJACENT SNOW-DRIFTS.

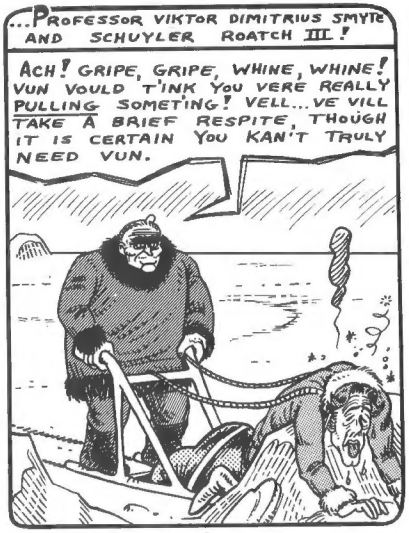
NONETHELESS, I DO HAVE A FEW IDEAS ALONG THOSE LINES ...WE CAN SET ABOUT IMPLEMENTING THEM AFTER A HOT MEAL. LET'S GET SOME GAS AND EAT.
AGREED, BUT LOOKIN' AT THESE VITTLES YOU FOUND, WE'LL LIKELY BE DOIN' THEM THINGS IN REVERSE ORDER.

TSK. I'M WORRIED ABOUT FEATHER, AND HOW SHE'S MANAGING WITH LIL-SNOOKUMS BACK UP IN THE BALLOON.

BUT LITTLE DOES OUR HERO KNOW THAT FEATHER AND OUR HORNY ESKIMO GUIDE WERE SEPERATED BY THE TIMELY EXPLOSION OF THE BALLOON GONDOLA.
OH DEAR, OH DEAR

THE EXPLOSION HEATED THE AIR IN THE BALLOON ENOUGH TO KEEP ME ALOFT FOR A GOOD WHILE... AND THIS UPDRAFT IS HELPING. BUT NOW I'M BEGINNING TO DROP... WHAT WILL BECOME OF ME ONCE I REACH THE ICE? O, WOE.

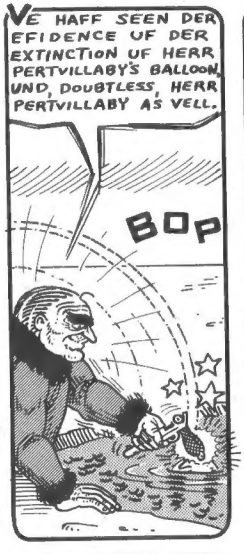
BUT WHAT OF OUR TOKEN ESKIMO? WITH A BIT OF ENLISTED LOCAL AID, OVER HILL AND OVER DALE, HE EVER RIDES THE DUSTY TRAIL. DOO-DAH.
...BUT SINCE THIS IS EVEN MORE BORING THAN THE REST OF MY TALE, LET US NOW GO ON TO JOIN...


...PROFESSOR VIKTOR DIMITRIUS SMYTE AND SCHUYLER ROATCH III!
ACH! GRIPE, GRIPE, WHINE, WHINE! VUN VOULD T'INK YOU VERE REALLY PULLING SOMETING! VELL... VE VILL TAKE A BRIEF RESPITE, THOUGH IT IS CERTAIN YOU KAN'T TRULY NEED VUN.

BESIDES, VE MUST PROKURE SOME FOOD TO SUSTAIN OUR SEARCH FOR DIS FABULOUS TROVE UF ART TREASURES... UH... FOR YOUR FAMILY KOLLEKTION, UF KOURSE.

NATURALLY, I HAFF NO PERSONAL INTEREST IN DER VAST VEALTH UF RICHES, UND I'M CERTAINLY NOT LEADING YOU ON, MERELY TO UTILIZE YOUR FINANCIAL BACKING.
!

DIS IS NOT DER KASE AT ALL, MINE KINDER. BY NO MEANS. TRUST ME.

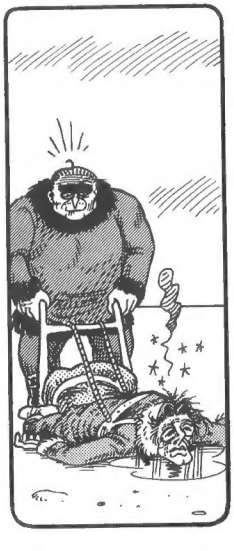

VE HAFF SEEN DER EFIDENCE UF DER EXTINCTION UF HERR PERTVILLABY'S BALLOON, UND, DOUBTLESS, HERR PERTVILLABY AS VELL.
BOP

ON DER UDDER HAND, I STILL FEEL DIS NAMELESS PRESENCE HAUNTING OUR PROGRESS. WHOEFER DIS THIRD POWER IS, HE MAY PROVE A MENACE TO OUR EFFORTS.

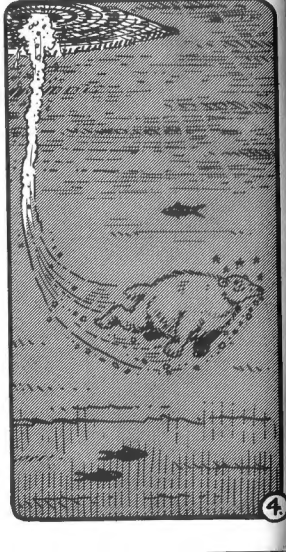
IN FACT, I TINK VE CHOULD PRESS ON VITH ALL POSSIBLE DISPATCH... NO TELLING HOW FAR AHEAD OUR UNKNOWN KOMPETITOR MAY BE.

YOU VELL KNOW DAT, DUE TO DER EXPIRATION UF STATUTES UF LIMITATION, DER ART KACHE VILL BELONG TO WHOEFER FINDS IT FIRST.
WHAP
WHAP
WHAP

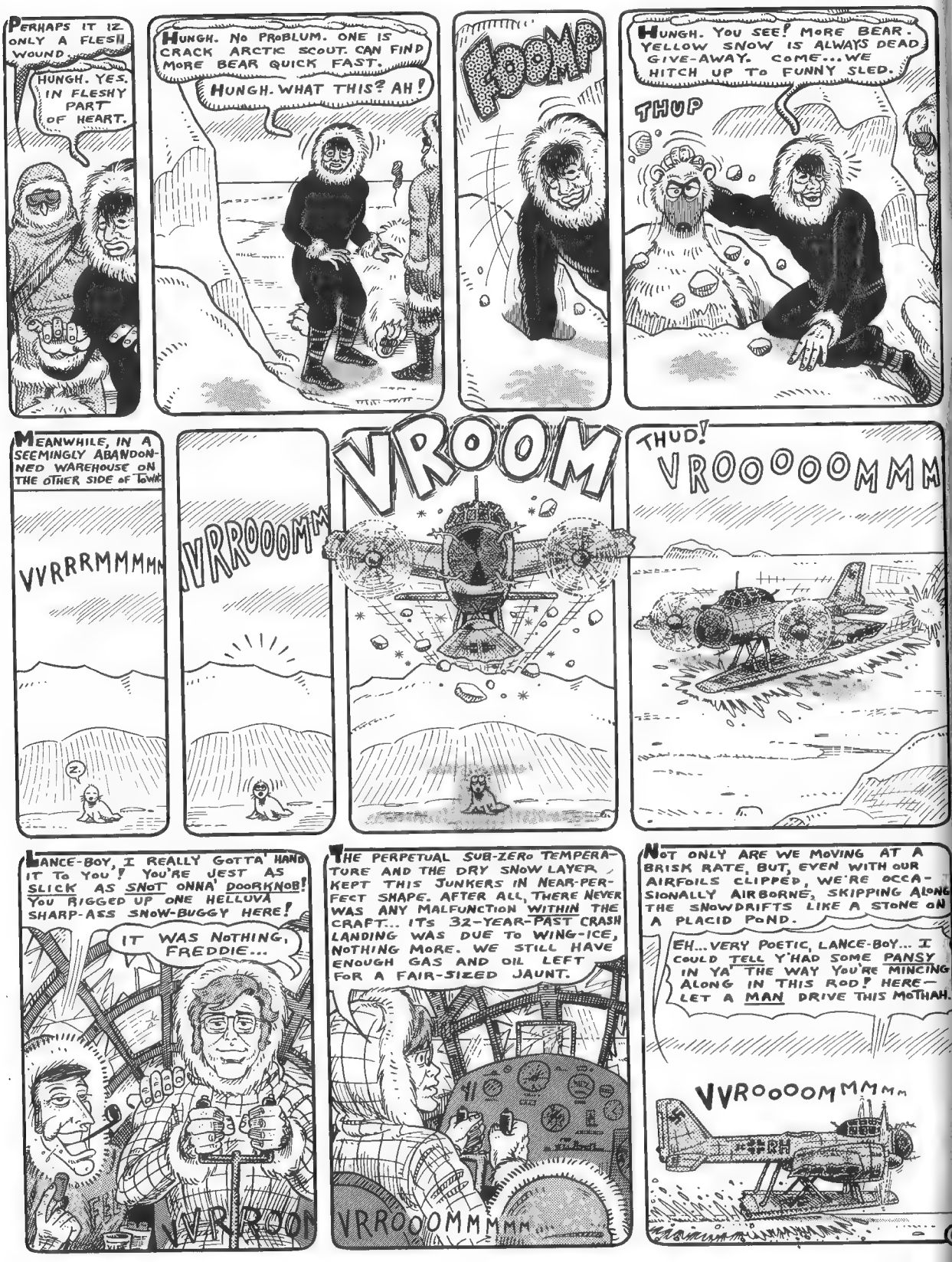
BESIDES, GAME MAY BE MORE OBTAINABLE FURDDER ON. NOW DAT YOU'VE HAD YOUR UNNEEDED REST, VE VILL KONTINUE.



NOW VHAT?!



ZAT IZ IT FOR ZA ZNOW-MOBILE. ZA ENGINE IZ TOTALLY SHOT. KA-PUT.
?
HM. I HAVE READ ZAT ZA POLAR BEAR IZ AN ENDANGERED SPECIES.
CLIK!
POW
AH, GENOCIDE... HOW I LOVE IT.
POC!
OH-HO. ANOTHER LOWER-CASTE MEMBER.
CLIK.
POW
?
HUNGH! ONE'S BEAR DIES! ONE'S BEAR DIES!
RAISE YOUR HANDS, MY FREUND, OR YOU SHALL ACCOMPANY YOUR BEAST AZ HE ZLIPS ZLOWLY INTO ETERNAL REPOSE. WHO ARE YOU? WHAT BUSINESS DO YOU HAVE ZO FAR INTO ZA ARCTIC HINTERLANDS? YOU HAVE PERMISSION TO ZPEAK.
HUNGH. LIFE USED TO BE SO SIMPLE FOR ONE.
HUNGH. ONE WAS GUIDE FOR AMERICAN "PERTWIBALLY." CRAZY YANK ON WAY TO NORTH POLE PLACE TO FIND SOMETHING CALLED "ART"—WORTH PLENTY FISH-HOOKS. ONE DECIDE TO FIND "ART" STUFF ALONE... GO BIG CITY... MAKE LAUGH WITH FANCY CITY WOMANS.
CLIC.
HUNGH. BUT ONE START TO THINK IN HEAD: ONE NOT KNOW HOW FIND "ART" OR WHAT LOOK LIKE WHEN FOUND. AND ONE NOT ABLE TO FIND NORTH POLE PLACE EXACKLY WITHOUT FANCY COMPASS-MACHINES.
AH, WELL, I ZINK WE CAN BE OF MUTUAL AID. YOU NEED HELP TO FIND ZA LOST ART... AND I NEED TRANSPORTATION TO ZA POLE. OUR INTERESTS DO NOT CONFLICT-- I AM NOT AFTER ZA ART, AND YOU'LL HAVE NO INTEREST IN MY OBJECTIVE.
UH-CLIK.
WE CAN USE YOUR BEAR TO PULL ZA ZNOW-MOBILE.
HUNGH. LITTLE CHANCE OF THAT. YOU HAVE PUT DEATH IN ONE'S BEAR.
5.


PERHAPS IT IZ ONLY A FLESH WOUND.
HUNGH. YES. IN FLESHY PART OF HEART.
HUNGH. NO PROBLUM. ONE IS CRACK ARCTIC SCOUT. CAN FIND MORE BEAR QUICK FAST.
HUNGH. WHAT THIS? AH!
KOOMP
HUNGH. YOU SEE! MORE BEAR. YELLOW SNOW IS ALWAYS DEAD GIVE-AWAY. COME... WE HITCH UP TO FUNNY SLED.
THUP
MEANWHILE, IN A SEEMINGLY ABANDONED WAREHOUSE ON THE OTHER SIDE OF TOWN:
VVRRRMMMMM
Z.
VVRROOOMM
VROOM
THUD!
VROOOOOMMM
LANCE-BOY, I REALLY GOTTA' HAND IT TO YOU! YOU'RE JEST AS SLICK AS SNOT ONNA' DOORKNOB! YOU RIGGED UP ONE HELLUVA SHARP-ASS SNOW-BUGGY HERE!
IT WAS NOTHING, FREDDIE...
VVRROOM
THE PERPETUAL SUB-ZERO TEMPERATURE AND THE DRY SNOW LAYER KEPT THIS JUNKERS IN NEAR-PERFECT SHAPE. AFTER ALL, THERE NEVER WAS ANY MALFUNCTION WITHIN THE CRAFT... ITS 32-YEAR-PAST CRASH LANDING WAS DUE TO WING-ICE, NOTHING MORE. WE STILL HAVE ENOUGH GAS AND OIL LEFT FOR A FAIR-SIZED JAUNT.
VRROOOMMMMM
NOT ONLY ARE WE MOVING AT A BRISK RATE, BUT, EVEN WITH OUR AIRFOILS CLIPPED, WE'RE OCCASIONALLY AIRBORNE, SKIPPING ALONG THE SNOWDRIFTS LIKE A STONE ON A PLACID POND.
EH... VERY POETIC, LANCE-BOY... I COULD TELL Y'HAD SOME PANSY IN YA' THE WAY YOU'RE MINCING ALONG IN THIS ROD! HERE— LET A MAN DRIVE THIS MOTHAH.
VVROOOOMMMMM

FREDDIE—NO! MY CALCULATIONS INDICATE WE'RE TOO NEAR OUR DESTINATION FOR YOU TO START MUCKING ABOUT WITH THE CONTROLS!

WATCH YER LANGUAGE, LANKE BOY! I'D HATE TO HAFTA POP YONE IN TH' SNOOT! NOW WATCH THIS!

YEEE-HAW!

VRROOMM!

WONK

CHUNK

PHUD

YEEE-EEK!

THE AIR IN THE BALLOON HAS COOLED! I'M DROPPING FASTER AND FASTER — DOWN THROUGH THE CLOUD LAYERS. I CAN'T POSSIBLY SURVIVE THE IMPACT ON THE ICE WITHOUT SERIOUS INJUR— OH!

WATER! I'M FALLING INTO WATER! OH... OH DEAR!

I'LL FREEZE TO DEATH IN SECONDS!!! AND THAT HARSH SEA-WATER WILL SIMPLY RUIN MY OUTFIT! OH! OH!

CONCURRENTLY, AND/OR MEANWHILE:

ACH! DIS ALL BRINGS BACK SUCH FOND MEMORIES UF DER RUSSIAN FRONT. I KAN STILL REKALL HOW I UND SOME UDDER PLAYFUL OFFICERS VOULD, IN JEST, DOUSE A PRIVATE MIT VATER UND VATCH HIM HARDEN, VHILE VE... HIMMEL! KAN'T YOU GET A MOOF ON?!!

...UND DEN DERE VAS DER TIME OUTSIDE UF STALINGRAD VHEN VE DECIDED TO BUILD A SNOW-SEMITE...

WHEW.

UF KOURSE, DERE VASN'T MUCH SNOW IN JULY, SO VE HAD TO USE A REAL SEMITE. DAT VAS ALRIGHT UNTIL VE HAD DIFFIKULTY AFFIXING DER KORNKOB PIPE, DER BUTTON NOSE, UND TWO-EYES-MADE-OUT-UF-KOAL.

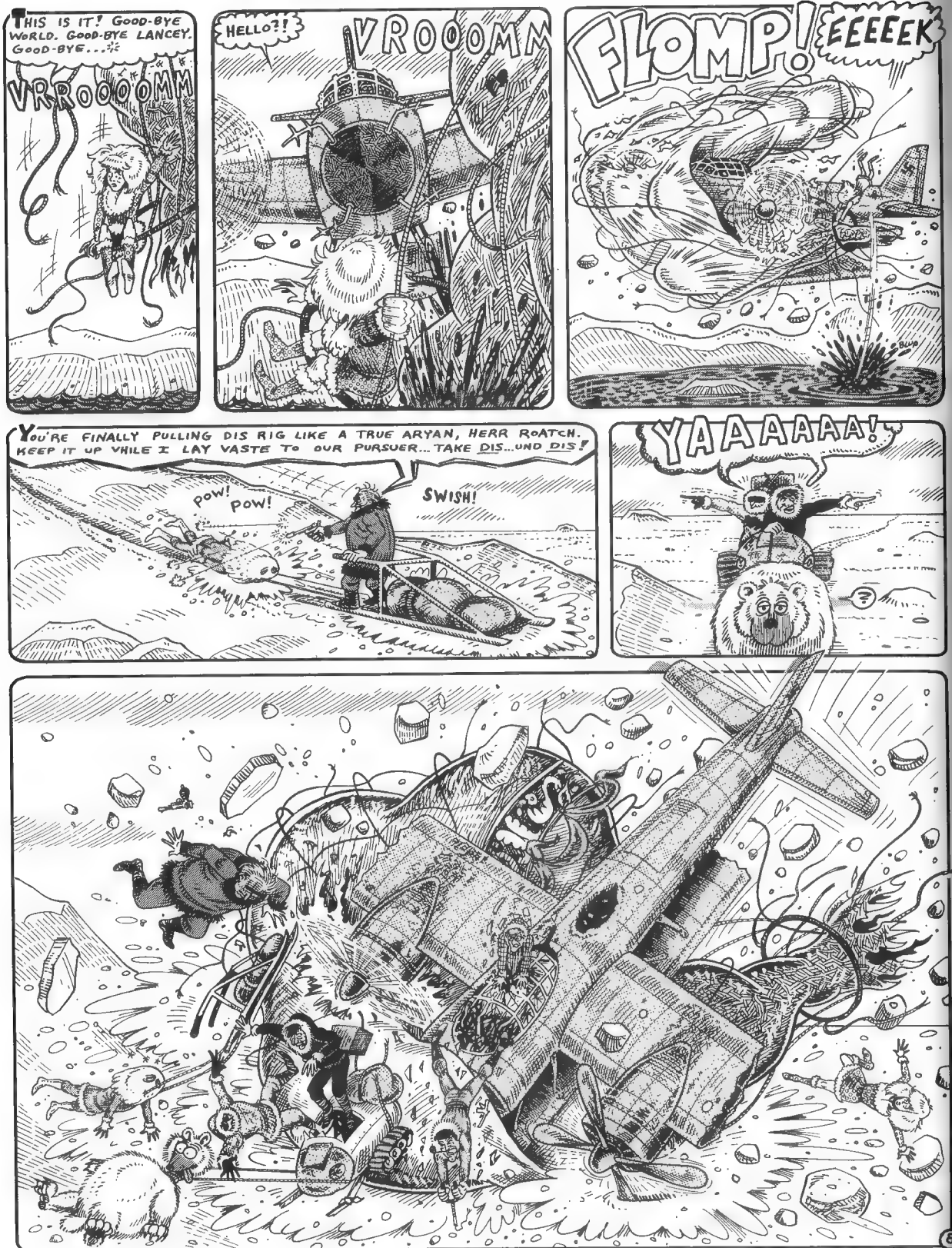
FLOP!

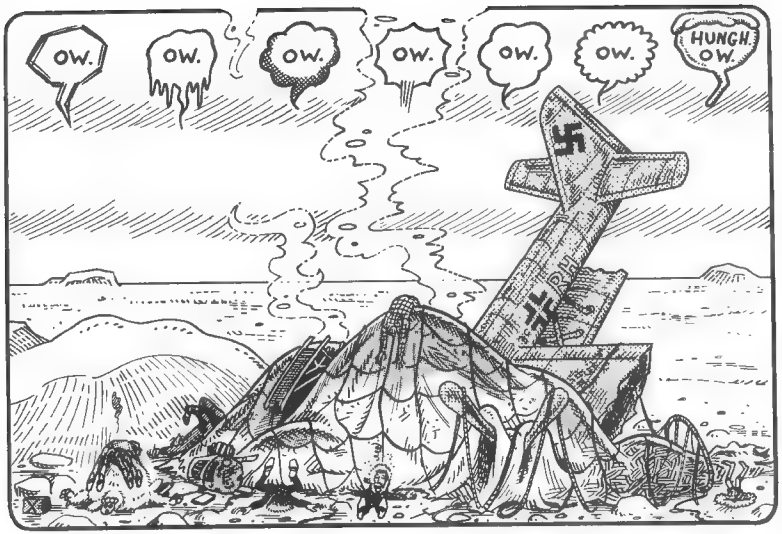
IT GOTT MESSY VHEN VE RESORTED TO USING A HAMMER UND NAILS, UND— BUNDERSTAG! DON'T LOOK NOW, HERR ROATCH, BUT OUR MYSTERIOUS PURSUER ISS GETTING MORE DARING BY DER MINUTE!

NEARBY:

I... HAVE A PREMONITION OF IMPENDING DOOM...

HUNGH. RUB WITH NARWHAL BLUBBER AND IT CLEAR UP BY MORNING.


THIS IS IT! GOOD-BYE WORLD. GOOD-BYE LANCEY. GOOD-BYE...
VRROOOOMM
HELLO?!
VROOOMM
FLOMP!
EEEEEK
YOU'RE FINALLY PULLING DIS RIG LIKE A TRUE ARYAN, HERR ROATCH. KEEP IT UP VHILE I LAY VASTE TO OUR PURSUER... TAKE DIS...UND DIS!
POW! POW!
SWISH!
YAAAAAAA!
8


OW.
OW.
OW.
OW.
OW.
OW.
HUNGH
OW.

HEAVENS TO HIMLER! PERTVILLABY UND PARTY LIVE! UND DEY HAFF A SNOW-MOBILE DONE UP IN DER MOTIF UF A WAR-PLANE UF DER FOD-DERLAND! I DON'T T'INK I'LL TRY TO FIGGER DAT VUN OUT!
W'HAPPENED. I'M DEAD, AREN'T I? YOU CAN TELL ME THE TRUTH ...I CAN TAKE IT. I'M DEAD — THATS IT, ISN'T IT?!

BLITZKRIEG! YOU! YOU MUST BE DER VUN WHO HAS BEEN FOLLOWING US!...DER SABOTEUR WHO DESTROYED PERTVILLABY'S ZEPPELIN, INSTIGATED A KILLER VALRUS STAMPEDE, MURDERED A LUFTWAFFE MAJOR, KILLED AN AIRLINE MANAGER, UND SLAUGHTERED AN ENTIRE JET-LINER FULL UF INNOCENT PEOPLE?!?!
OH, PICKY, PICKY, PICKY.

MAYBE SO, BUT I'M GOING TO SEE TO IT DAT YOU ARE NO LONGER A THREAT TO MY FINDING DIS VEALTH UF ART TREASURES!
JUST A MOMENT, COL. SMYTE. AZ I HAVE EXPLAINED TO MY INARTICULATE ASSOCIATE, I ZINK WE CAN CONDUCT ZIS QUEST AZ A TEAM, ZINCE I DO NOT COVET ZA ART, AND YOU WILL HAVE NO INTEREST IN ...EH... MY GOAL.

IS SO? VELL DA MORE EYES VE HAFF LOOKING FOR DIS SEKRET KACHE IN DIS VAST VASTELAND, DA BETTER. YA, YOU HAFF YOURSELF A DEAL.
(AT LEAST UNTIL I DECIDE IT IS TIME TO END OUR PARTNERSHIP.)
BUT, I VOULD STILL LIKE TO ELIMINATE DIS PERTVILLABY.

WELL, ZAT IZ AGREEABLE, ASSUMING YOU HAVE A GOOD REASON FOR HIS NEUTRALIZATION
DER BEST I KAN TINK UF: SHEER SPITE.
(?...I'M CERTAIN I'VE MET DIS MAN BEFORE!

LANCEY! LANCEY! OH, LANCEY!
I'M HAPPY TO SEE YOU, ALSO, FEATHER...BUT LET'S NOT BE UNSANITARY! THIS SUB-ZERO CLIMATE HAS UNDOUBTEDLY LOWERED OUR RESISTANCE, AND WE COULD CATCH OUR DEATH!

WHY- PROF. SMYTE?!?! WHAT ON EARTH ARE YOU DOING HERE?!?! DON'T TELL ME YOU'RE CATCHING ANOTHER BREATH OF FRESH AIR BETWEEN CLASSES!
NO, HERR PERTVILLABY. PRES. MORPHOUS BECAME KONCERNED ABOUT YOUR WELFARE IN DIS NO-MAN'S-LAND, UND I SELFLESSLY VOLUNTEERED TO UNDERTAKE DER ARDUOUS JOURNEY HERE TO SEE TO YOUR WELL-BEING.
NOT BAD.
SH.

ALRIGHT MEN... WE GOTTA' GET 2 PAGES WORTH OF PLOT OUTTA THIS 1 LAST PAGE!!!

TO DESE ENDS, I MUST INSIST YOU ALLOW HERR ROATCH UND MYSELF TO KONDUKT DER SEARCH FOR DER LOST ART, VHILE YOUR PARTY TAKES A MUCH DESERVED REST. UND VITH DIS BLIZZARD KICKING UP, VE'LL FIND SOME METHOD TO KEEP YOU VARM DURING YOUR BRIEF RESPITE.

LATER THAT SAME COMIC STRIP:

VRROOOMM!

NOW DAT PERTVILLABY IS AS GÜT AS DEA-...ER... SAFELY OUT UF DER RACE, VE KAN KOMMANDEER DIS ASTOUNDING SNOW-BUGGY. VE CHOULD REACH DER NORTH POLE IN 2 HOURS OR SO... FAR AHEAD UF OUR TEMPORARY PARTNERS IN DEIR POLAR-BEAR-POWERED SLED.

YES, PROFESSOR, BUT ARE YOU CERTAIN THAT YOUR METHOD OF DETAINING PERTWILLABY & COMPANY ISN'T DANGEROUS!? I MEAN, WHAT IF A POLAR BEAR OR ARCTIC FOX SHOULD HAPPEN ALONG?!

NOT TO VORRY, HERR ROATCH.

AH... YOU MEAN THAT THE CREATURES WON'T EAT THEM OR ANYTHING.

NO... I SIMPLY MEAN DERE'S NO SENSE VORRYING ABOUT IT.

MEANWHILE, IN THE FOLLOWING PANEL:

I'M SURE IT'S TRUE WHAT PROF. SMYTE SAID ABOUT HEMP BEING EXCELLENT INSULATION AGAINST THE COLD, BUT HIS METHODS OF APPLICATION LEAVE SOMETHING TO BE DESIRED.

THIS IS UNCOMFORTABLE, LANCEY... I WISH HE WOULD HAVE AT LEAST USED A CRISS-CROSS THAT LIFTS AND SEPERATES.

LANCE-BOY... THERE'S SOMETHING DOWNRIGHT FISHY ABOUT ALL THIS!

I FEAR THAT DESPITE PROF. SMYTE'S GOOD INTENTIONS, WE'RE SOMEWHAT AT THE MERCY OF THE ELEMENTS... AND THE WIND WHIPPING SNOW-DRIFTS OVER ON US.

LANCEY...

BUT I'M CERTAIN HE'LL RETURN SHORTLY AND TELL US OF HOW HIS SEARCH FOR THE ART TROVE IS GOING, AND WE CAN THEN...

LAANCEYYY...

TO BE CONTINUED... by DON ROSA

Don Rosa's INFORMATION CENTER

Welcome to another edition of the I.C. This time around I want all you question askers and other letter writers to take note of my new address. Although I also have it listed at the conclusion of this installment, I'll list it here just to play it safe. My new abode is: KENO DON ROSA, 4012 DuPont Circle, Sherwood Apts. #401, Louisville, Kentucky 40207.

Jim Van hise is the one who types up and arranges most of the I.C. now and occasionally something you'll think I said will actually have been said by him, such as last issue's comment on the size of my collection. Generally I avoid talking about my collection and last issue's comment, although accurate, was uncharacteristic for something I would say and I didn't want the impression given that I was bragging or carrying on about it as it just isn't my style!

Due to the column only being five pages (due to my also having ten to twelve pages each issue for THE PERTWILLABY PAPERS) some columns will be heavy on T.V. questions while others will be heavy on comics questions, plus there will be the index section. So don't think that because of the format of a certain installment that I'm ignoring any of the many categories I cover.

TELEVISION

TELEVISION HALL OF FAME---------

NELSON COREY nominates "SPACE:1999"/"Earthbound" (a choice which I'll certainly second!) plus ALL episodes of "ELLERY QUEEN" (Nominating an entire series isn't fair, but in that case it's accurate!)

JACK SEABROOK's favorite single shows are "NBC SATURDAY NIGHT" 5/22/76 (Buck Henry) & 5/29/76 (Elliot Gould); "THE AVENGERS"/ "Sense Of History" & "House That Jack Built".

THOMAS HUPFELD chooses "STAR TREK"/"City On The Edge Of You-Know-Where", "Amok Time"; the First Episodes of "MY FAVORITE MARTIAN" and "THE IMMORTAL", and "SUPERMAN" episodes #1 & 10.

MIKE VALERIO is an Ironside team-up fan with the "IRONSIDE"/"BOLD ONES" "Five Days In The Death Of Sgt. Brown", and the "IRONSIDE/ SARGE" show "Priest-killer"; also the "NIGHTSTALKER" TV movie.

JOHN ASTOLFI likes "STAR TREK"/"Balance Of Terror"; "HAWAII 5-0"/ "Hookman" & the "Judd" with Jim Franciscus as a murderous priest (the worst kind)

RON GOMES liked the "MARY HARTMAN, MARY HARTMAN" episode when Loretta went on the Dinah Shore Show; "Witness To Yesterday"/ Leonardo Da Vinci interview; "STAR TREK"/"Where No Man Has Gone Before"; and "UPSTAIRS DOWNSTAIRS"/"Word Of Honor"

KEVIN D'AMANDA nominates "WWWests" with Dr. Loveless; "STAR TREK"/ "Balance Of Terror", and all "HOGAN'S HEROES".

and JOHN D'AMANDA likes the "NBC SATURDAY NIGHT" with Candice Bergen; and "McCLOUD"/"The Day New York Turned Blue."

From BILL STEWART COMES a list of director credits for the recent "THRILLER" index I did; make the notes in your other RBCC's. #1: Arthur Hiller; #2: Arthur Hiller; #4: Paul Henried (w: Eric Peters); #6: Jules Bricken (w: John Vlahos); #9: Mitchell Leisen; #10: (w: Charles Bennett); #11: Gerald Mayer (w: Philip MacDonald); #12: Maury Geraghty; #15: John Brahm; #16: (d&w) Douglas Heyes; #17: Herschel Daugherty (w: Robert Hardy Andrews); #20: H. Daugherty; #21: J. Brahm; #23: J. Brahm; #24: Laslo Benedek; #25: Ida Lupino (w. Barre Lyndon); #26: Ted Post; #27: ("LATE DATE" not "LAST DATE") H. Daugherty; #29: Jules Bricken; #30: H. Daugherty; #35: John Brahm (w: John Tomerlin); #36: John Newland; #37: H. Daugherty; #38: Ida Lupino; #39: Ida Lupino; #41,43,45,46: H. Daugherty; #47: Ida Lupino; #48: H. Daugherty; #49: John Newland; #50: John Brahm; #51: J. Newland; #52: J. Brahm (w: Robert Arthur); #53: H. Daugherty; #54: Ida Lupino; #55: H. Daugherty; #56: John Brahm; #59: Robert Florey; #60: J. Brahm; #62: Ida Lupino; #65: John English; #66: (title - "The Lethal Ladies") Ida Lupino.

Speaking of TV indexes, this issue I begin (with CRAIG HENDERSON's Aid) A "SECRET AGENT" index, and with Mike Shonk's help, an index to my 2nd all-time favorite TV series "ELLERY QUEEN" will appear complete in one installment next issue!!!

A DRASTIC FUBAR! I stated that 1971's "Ransom For A Dead Man" was the original "COLUMBO" pilot-movie. WRONGO! It was the SECOND. The first pilot was brought to my attention by F.W. MARSHALL, FRANK ANDREWS, GARY SASSAMAN, MIKE VALERIO, JOHN ASTOLFI, MIKE APPEL, TOM MASON and the entire population of Foggy Bogs, Wisconsin:

"PRESCRIPTION: MURDER" (2/20/68...did you know Lt. Columbo had been around that long?!); 2 hours; NBC; With a young actress as his accomplice, Dr. Ray Flemming ends his 10 year marriage by killing his wife. CAST--Lt. Columbo: Peter Falk; Dr. Flemming: Gene Barry; Carol Fleming: Nina Foch; Joan Hudson: Katharine Justice; Burt Gordon: William Windom.

MIKE MORGAN sends a list of Hanna-Barbara voices that I missed in my cartoon dossiers--"Flintstones"--Pebbles: Jean Vander Pyl; Bamm-Bamm: Don Messick; Mr. Slate: John Stephenson; Wilma's mother: Jean Vander Pyl; Dino: Mel Blanc; Great Kazoo: Harvey Korman. "TOP CAT"--Fancy-Fancy: John Stephenson; Dibble's Desk Sgt.: Don Messick.
"JETSONS"--Henry Orbit, Janitor: Daws Butler; Rosie The Robot and Mrs. Spacely: Jean Vander Pyl; Mr. Cogswell: John Stephenson; Little Arthur Spacely: Dick Beals; Unilab: Don Messick; Jane's Mother: Janet Waldo; Spaceley's Flunky: Howard Morris.

CHARLES SEELEY sends some information on the question of TV adaptations of Robert Heinlein works.

"Out There" CBS: "Ordeal In Space" (11/4/51); "Sense Of Wonder" (11/11/51); "Misfit" (11/18/51); "Susceptibility" (11/25/51), "Green Hills Of Earth" (12/2/51)
"UNEXPECTED" (syn.): "Life Line" (6/11/52)

And then there was another Heinlein movie: "Project Moonbase"(1953)

MIKE VALERIO -- ?

How about some info on "THE NAME OF THE GAME"?

"THE NAME OF THE GAME"; 76 90 minute episodes; 9/20/68 to 1971; NBC; Adventures of the folks at Howard Publications, International publishing empire. CAST--Glenn Howard: Gene Barry; Dan Farrell, Editor of "CRIME" magazine: Robert Stack; Jeff Dillon, editor of "PEOPLE" magazine: Tony Franciosa; Peggy Maxwell, girl friday: Susan St. James. And then there was the pilot-movie:

"FAME IS THE NAME OF THE GAME" (11/26/66); w: Ranald MacDougall; d: Stuart Rosenberg; music: Benny Carter. CAST -- Jeff Dillon & Peggy Maxwell (Franciosa & St. James), plus -- Glenn Howard: George Macready; Leona: Jill St. John; Ben Welcome: Jack Klugman; Belle: Melodie Johnson.

HOW ABOUT A LIST OF ALL THE "PRISONER"/SECRET AGENT" IN-JOKES IN THAT "COLUMBO" EPISODE THAT HAD PATRICK McGOOHAN AS A SPY-MERDERER?

(?!) Maybe I'm dense, but I didn't notice any! Were there some? Of course, I caught the bit of esoterica where David White held up his agent I.D. which read "Phil Corrigan - Secret Agent X-9". On the other hand, there was that final COLUMBO episode of the season directed by Patrick McGoohan which had that weird ending where Columbo rows out into the middle of a bay whistling "This old man, he plays one..."; what did all that mean?

LESLIE COHEN -- MONTREAL, CANADA

CAN YOU TELL ME THE NAME OF THE CHARACTER THAT HEDLEY MATINGLEY PLAYED ON "DAKTARI"?

For some reason, Hedley Matingley's character was also named "Hedley"...possibly "Hedley Matingley" as far as I can remember.

IS THERE ANY CONNECTION BETWEEN "ROCKY & BULLWINKLE" AND "CRUSADER RABBIT"?

I've never seen "Crusader Rabbit" (except in 4-color #735 & 805), but I'm told that Jay Ward was responsible for the series. That's believable judging from the close resemblance between Crusader and Rocky, and Rags the Tiger (Crusader's sidekick) and Bullwinkle. I have no proof that it's a Jay

Ward cartoon, but I've gone ahead and included it in my Ward index coming up...next!

SANDER CONRON -- UNION, NEW JERSEY
PLEASE GIVE DOSSIERS ON JAY WARD'S CARTOONS!
OK. I don't know any of the voices except some of the obvious ones like Hans Conried & Edward Everett Horton, although the voices of Rocket J. Squirrel and Natasha were June Foray.
"CRUSADER RABBIT"; 260 color, 195 B&W 4 minute episodes; 1957-58; syn.; Creston Productions.
"ROCKY & BULLWINKLE"; 326 3 1/2 minute episodes; 1958-61; syn.; with Fractured Fairy Tales, Aesop & Son, Bullwinkle's Corner, Mr. Know-it-all, Peabody's Improbable History, etc.
"THE BULLWINKLE SHOW": 78 half hours; 1961-64; ABC; with Dudley Do-Right, Peabody, etc.
"HOPPITY HOOPER"; 52 half hours; 1964-65; ABC; Hoppity with Prof. Waldo Wigglesworth and Filmore The Bear.
"GEORGE OF THE JUNGLE"; 56 half hours; 1967-68; ABC; with Super-Chicken and Tom Slick
"DUDLEY DO-RIGHT"; 26 half hours; 1969-70
Of the integral parts of these above series, there were about thirty nine 5 min. ep. of "Aesop & Son" ('58-'61), 39 one min. ep. of "Bullwinkle's Corner" (58-61), 38 4 1/2 min. ep. of "Dudley Do-Right" (62-65); 91 5 min. ep. of "Fractured Fairy Tales" (58-61); 104 4 1/2 min. ep. of "Hoppity Hooper" (64-67); sixty 1 1/2 min. ep. of "Mr. Know-It-All" (60-63); and 91 4 1/2 min. ep. of "Peabody's Improbable History" (58-61).

GREG ROBERTSON -- DES MOINES, IOWA.
HOW ABOUT SOME DATA ON THE SERIES "DATE WITH THE ANGELS", "ADVENTURES IN PARADISE" AND "SURFSIDE 6"?
All I can dig up on "DATE WITH THE ANGELS" is that it starred Bill Williams as insurance salesman Gus Angel, Betty White as wife Vickie in 1957-58.
"ADVENTURES IN PARADISE"; 91 hour ep.; ABC; (10/5/59 - 4/1/62); 20th Century Fox. Adventures of Adam Troy and his south Pacific charter schooner the "Tiki", based on works by James A. Michener. Adam Troy: Gardner McKay; Oliver Kee, his partner: Weaver Levy; 1st mate, Clay Baker: James Holden; Kelly: Lani Kai; Trader Penrose: George Tobias.
"SURFSIDE 6"; 74 hour ep.; ABC; (10/30/60 - 9/24/62) Warner Bros.; Three detectives on a Miami Beach house boat. Ken Madison: Van Williams; Dave Thorne: Lee Patterson; Sandy Winfield: Troy Donahue; Daffy Dutton: Diane McBain; Cha Cha O'Brien: Margarita Sierra.

WASN'T JOHN "TRUST ME" DAVIDSON A REGULAR ON "DANIEL BOONE"?
No...as far as I know he just appeared once on 2/27/69 as a love-sick settler in Boonesborough.

IN THE MID 60's THERE WERE SOME "TWILIGHT ZONE" PAPER-BACKS. CAN YOU GIVE SOME INFO ON THEM?
Can anyone send me a list of what episodes these anthology books adapted? I seem to recall that in at least the first one the first printing included the actual epilogues Serling did on the air for the stories, but these were dropped in later printings.

JOHN ASTOLFI -- OGDENSBURG, N.Y.
HOW ABOUT A PATRICK MACNEE INDEX?
Yeah, how about one? I don't have specific information handy, but aside from "The Avengers" series, I recall him on episodes of "Night Gallery" and "Columbo", plus the NEW "Avengers" series. How about a list of some of MacNee's movies: "Life and Death of Col. Blimp" ('43), "Hamlet" ('48), "Flesh and Blood" ('51), "3 Cases of Murder" ('55), "Battle of the River Plate" ('56), "Les Girls" ('58), "Mr. Jericho" (TV movie, '70), "Incense for the Damned" ('70).

DID MEL BLANC ALWAYS DO BARNEY RUBBLE'S VOICE? SOMETIMES IT SOUNDED LIKE SOMEONE ELSE.
Yes, it definitely sounded like another voice during the later seasons, whose I dunno'. Possibly that was while Blanc was in a body case after his near fatal accident.

JOHN D'AMANDA
WHAT WAS THE NAME OF JAMES WEST' HORSE?
Uh...Yeah...James West's horse, eh?...eehh...hmm.....

LOIS ROSENBURG -- FLUSHING, N.Y.
AN ANTHONY ZERBE INDEX?
I don't have a list of Zerbe's movies other than THE OMEGA MAN, but here is his TV career: BIG VALLEY (2/8/65), ABC; MISSION: IMPOSSIBLE (12/17/67) CBS; GUNSMOKE (1/22/68) CBS; VIRGINIAN/"Good-Hearted Badman" (2/7/68) NBC; MANNIX/"Death In A Minor Key" (2/8/69); MISSION: IMPOSSIBLE (2/23/69 and 11/14/70) CBS; BONANZA (5/11/69) NBC; N.E.T. PLAYHOUSE/"New Theatre For Now" (11/14/69); GUNSMOKE/"Noonday Devil" (12/7/70) CBS; STOREFRONT LAWYERS/"Where Were We, Waldo?" (12/9/70) CBS; IRONSIDE/"Bar Savage Story" (9/20/72) NBC; MANNIX (9/24/74) CBS; THE MAGICIAN (/?/74) NBC; "HARRY O" series (1974-76)

DART VERNON -- RIVERSIDE, CALIFORNIA
HOW ABOUT AN INDEX ON THE GREATEST CHILD ACTRESS OF ALL TIME - ANISSA JONES, "BUFFY" ON "FAMILY AFFAIR".
She was pretty good on "FAMILY AFFAIR" but she was no George "Foghorn" Winslow or Tommy Rettig! Aside from "FAMILY AFFAIR", I don't know what else she's ever done... other than dropping dead in August 1976 of a drug overdose. She went the way of all the new-breed child actors. What happened to the Shirley Temples and Jackie Coopers?

MIKE MASSIE -- PORTLAND, OREGON
I WOULD LIKE TO ASK YOU FOR THE LYRICS TO "THE BALLAD OF PALADIN", "TOMBSTONE TERRITORY" AND "THE DAKOTA'S" THEMES.
Wow! "TOMBSTONE TERRITORY" AND "THE DAKOTAS" are beyond me. But if I take a headache pill I might be able to squeeze out most of "The Ballad of Paladin":
"Have gun will travel reads the card of a man,
A knight without armour in a savage land,
A soldier of Fortune (is his call to fame?)...
A (dum-de-dum-dum) is this man called...Paladin
Paladin, Paladin, where do you roam?
Paladin, Paladin, sooooo far from hooooome."

RON GOMES --
HOW MANY PEOPLE WERE INCARCERATED IN THE VILLAGE ON "THE PRISONER"?
In other words, what was the highest number used. The highest denomination of a character who figured into a story was in episode #10 ("It's Your Funeral") when we met #100. However, the Village was obviously the size of a village... or even a town. There were hundreds of "prisoners" wandering around in each episode.

INDEX section:

SECRET AGENT

Basic top-secret "Secret Agent" information ---
Starring Patrick McGoohan (Huzzah!) as "John Drake"(?).
Created by Ralph Smart; exec.producer:Ralph Smart; producer: Sidney Cole; director of music:Edwin Astley; dir.of photo.:Brendan J.Stafford B.S.C.; filmed at the MGM studios, Boreham Wood, Herrie Olde England; ITC World-Wide Distribution.
The theme song was added state-side by CBS, written by Phil Sloan & Steve Barri, sung by Johnny Rivers.
The show's title was also added state-side; in Britain the series was known as "Danger Man", as was the earlier ½ hour version that had been syndicated in the US.
For the record, "John Drake" is a British secret agent on assignment to NATO. The name "John Drake" is supposedly used inasmuch as giving your name as "John Drake" in England is tantamount to giving your name as "John Smith" in America. Or so I'm told.

#1: "The Battle of the Cameras" (4/3/65)
w: Philip Broadley d: Don Chaffey
"Drake" is assigned to uncover the theft of secret chemical-plant documents in Southern France; his prime suspect: Kent - a badly disfigured millionaire who shuns being seen in public.
cast-- Kent:Niall MacGinnis; Martine:Dawn Addams; Genicot:Frederick Bartman; Hobbs:Peter Madden; Alex:Patrick Newell.

#2: "A Room in the Basement" (4/10/65 & 5/14/66)
w: Ralph Smart d: Don Chaffey
"Drake"'s colleague Keith Turnbull is being held in an East European embassey in Switzerland - despite the embassey's denial.
cast-- Susan Turnbull:Jane Merrow; Bernhard:William Lucas; military attache:Michael Gwynn; British ambassador:Mark Dignam; Dr.Huber: Gerard Heins; Keith:John Breslin; Luke:Edward Cast.

#3: "Fair Exchange" (4/17/65)
w: Wilfred Greatorex & Marc Brandel d: Charles Chrichton
Lisa Lansic, hospitalised since her release from East Germany, returns to kill her torturer, now an important EG official.
cast-- Lisa:Lelia Goldoni; Pieter:James Maxwell; Otto Berg:Andre Van Gyseghem; Willie:George Mikell; Pohlman:Ernest Lindsay.

#4: "Fysh on the Hook" (4/24/65 & 6/25/66)
w:John Roddick & Mike Pertwee d: Robert Day
"Drake" is sent to the Mid East to protect Fysh, the organizer of a complex espionage system that's about to be exposed.
cast-- Gerdi Algrim:Dawn Addams; Gamal Hamid:Peter Bowles; Abdul Kassen:Michael Godfrey; Nadia Kassen:Zena Marshall.

#5: "No Marks for Servility" (5/1/65 & 5/21/66)
w: Ralph Smart d: Don Chaffey
"Drake" is ordered to pose as a "gentleman's gentleman" to a wealthy man suspected of being an international swindler.
cast-- Gregori Bernares:Howard Marion Crawford; Armstrong:Mervyn Johns; Judy:Francesca Annis; Helen:Suzan Farmer; Avraam:P.Illing.

#6: "Yesterday's Enemies" (5/15/65) w & d: ?????
"Drake" is sent to Lebanon to track down former British agent John Brett, who seems to have set up his own espionage network.
cast-- Brett:Peter Copley; Attala:Anton Rodgers; Mrs.Curtis:John Hichson; Catherine Archer:Patricia Driscoll; Harris:Aubrey Morris.

#7: "The Professionals" (5/22/65)
w: Wilfred Greatorex & Louis Marks d: Michael Truman
"Drake" is sent (they do that to him a lot) to Czechoslavakia disguised as a heavy-drinking diplomat to locate a missing agent.
cast-- Ira Frankel:Nadja Regin; Milos Kaldor:Alex Scott; Desmond Pearson:Jerry Stovin; Mrs.Pearson:Helen Cherry.

#8: "A Date With Doris" (5/29/65 & 6/4/66)
w: Philip Broadley d: Quentin Lawrence
"Drake" heads for a revolution-torn (i.e.: a revolting) Caribbean island to rescue an agent being framed for an actress' murder.
cast-- Juana Romero:Jane Merrow; Joaquin Paratore:Ronald Radd; Peter Miller:James Maxwell; Eduardo:Eric Pohlmann.

#9: "The Mirror's New" (6/5/65) w:Philip Broadley; d:Mike Truman.
"Drake" investigates an official at the British embassey in Paris who's disappeared with a vital report to the German Chancellor.
cast-- Edmund Birce:Donald Houston; Virginia Bierce:Mary Yeomans; Sir Jeremy:David Hutcheson; Penny:Wanda Ventham; Murgia:B.Nagy.

#10: "Colony 3" (6/12/65 & 7/16/66) w:Don Jonson; d:Don Chaffey.
"Drake" infiltrates a group of defectors being sent to a training school for secret agents in ~~Bonia, Maryland~~ Eastern Europe.
cast-- Randall:Glynn Owen; Donovan:Niall MacGinnis; Richardson: Peter Arne; Janet:Catherine Woodville.

#11: "It's Up to the Lady" (6/19/65)
w: John Roddick & Philip Broadley d:Michael Truman
When British agent Charles Glover defects, "Drake"follows Glover's wife to Greece in hope she'll persuade Glover to return.
cast-- Paula Glover:Sylvia Syms; Charles Glover:Robert Urquhart; Nicos:Maxwell Shaw; Hobbs:Peter Madden.

#12: "Whatever Happened to George Foster" (6/26/65)
"...and whatever happened to my w/d credits on this episode?"
When "Drake" discovers that a British tycoon is involved in a plot to overthrow a Latin-American government, he's taken OFF the case & ordered on vacation (they don't know Pat too well, do they?).
cast-- Lord Ammanford:Bernard("M")Lee; Pauline:Adrienne Corri; Certhia Cooper:Jill Melford; Lady Ammanford:Joyce Carey.

#13: "The Galloping Major" (7/3/65) w:David Stone; d:Peter Maxwell.
The Prime Minister of a newly independent African nation suspects the opposition party is planning to seize control.
cast-- prime minister:William Marshall; Col.Nyboto:Errol John; Kassawari:Earl Cameron; Dr.Mamudu:Edric Connor; Lasalle:A.Diamond.

#14: "The Colonel's Daughter" (7/10/65 & 5/7/66)
w: David Weir d: Philip Leacock
In India to trace a security leak, "Drake" follows a path to a retired British retired colonel and his daughter.
cast-- Col.Blakeley:Michael Trubshawe; Joanna Blakeley:Virginia Maskell; Major Khan:Zia Moyheddin.

#15: "That's 2 of Us Sorry"(7/17/65) w:Jan Read; d:Quentin Lawrence.
When secret plans are stolen from a Scottish atomic-research lab, fingerprints indicate a spy who disappeared during WW II.
cast-- landlord:Finlay Currie; Sheila Sutherland:Francesca Annis; Magnus Sutherland:Nigel Green; Angus:Duncan Lamont; Don:B.Phelan.

#16: "Such Men Are Dangerous"(7/24/65)w:Ralph Smart; d:Don Chaffey.
When soon-to-be paroled convict is offered a job in an assassination plot, "Drake" takes his place and infiltrates the insidious cabal as it assembles in a mysterious country mansion.
cast-- Major Latour:Lee Montague; Jack Taylor:John Cairney; Shorty Pratt:Jack MacGowran; Diana:Georgina Ward; general:Jack Gwillim; Hobbs:Peter Madden; Mr.Sen:Zia Mohyeddin; solicitor:Al Wheatley.

#17: "A Man to be Trusted"(7/31/65) w:Ray Bowers; d:Peter Maxwell.
In the West Indies, "Drake" investigates the murders of two British agents. Yup, that's wot he does.. He does that. Mm-hm.
cast-- Mora:Harvey Ashby; Lorna Corlander:Patricia Donahue; Ralph Michael:Louis Bancroft:Eunice Gayson; Stella Dorset:Wanda Ventham.

#18: "The Affair at Castelevara" (8/7/65)
w: James Foster d: Quentin Lawrence
In another revolting country, "Drake" & an American agent try to free the ousted leader, condemned to death by the revolutionaries.
cast-- Carlos Bisbal:Eric Pohlmann; Ramon Terres:Harold Goldblatt; Gen.Ventura:Martin Benson; El Ferro:Brian Worth; Maite:Sonia Fox.

#19: "Don't Nail Him Yet" (8/14/65 & 5/28/66)
w: Philip Broadley d: Michael Truman
In London, "Drake" assumes the role of a school-teacher to trap a minor official suspected of smuggling naval secrets.
cast-- Dennis Rawson:John Fraser; Dian:Sheila Allen; Gorten: Raymond Adamson; Bennett:Edward Cast.

#20: "The Ubiquitous Mr. Lovegrove" (8/21/65)
w: David Stone d: Don Chaffey
After an auto accident, "Drake" is confronted by the owner of a gambling-house with a stack of unpaid gambling debts -- & our secret agent can't recall ever being in the casino.
cast-- Lovegrove:Eric Barker; Elaine:Adrienne Corri; Alexander: Francis De Wolff; Mrs.Fairbrother:Patsy Rowlands.

#21: "Have a Glass of Wine" (8/28/65 & 6/18/66)
w: David Stone d: Peter Maxwell
Secret military documents (the best kind) have been photographed and the spy's trail leads "Drake" to a wine chateau in France.
cast-- Suzanne:Ann Lynn; Lamaze:Warren Mitchell; police chief: George Benson; Zelda:Kathleen Breck; Jules:Victor Brooks.

#22: "You're Not In Any Trouble, Are You?" (9/4/65 & 6/11/66)
w: Philip Broadley d: Don Chaffey
In order to expose the leader of a "Murder Inc."organization, "Drake" commissions his own murder (in true super-spy style).
cast-- Lena:Susan Hampshire; Enzo Bandone:Andre Gyseghem; Ernesto:John Cazabon; Dave:Bill Edwards; Ellis:Jeremy Burnham.

#23: "Sting on the Tail" (9/11/65 & 7/9/66) w:Phil Broadley; d:?
In Lebanon, "Drake"poses as a penniless artist to lure a political assassin back to Paris - & into the net of the Paris police.
cast-- Rachid Noureddine:Derren Nesbitt; Alexandros:Ronald Radd; James:John Standing; Marie Valedon:Jeanne Roland; Stephen Miller: David Collings; Shah of Assimi:Jeremy Spenser; Sir Alan:A.Laurence.

I'll betcha' I started driving you crazy with those apostrophes I keep putting around "John Drake" to emphasize it as a code-name. Seemed like a good idea at the time. Season II next issue...

THE SAINT

ST = Simon Templar ("The Saint"); IT=Inspector Teal.

MOVIES *****

"The Saint in New York";1938; 72 min.; RKO; d:Ben Holmes.
ST:Louis Hayward; Kay Sutton, Sig Ruman, Jonathan Hale,Jack Carson!,Paul Guilfoyle, Fred Burton, Ben Welden, Charles Halton.

"The Saint Strikes Back";1939;67 min.;RKO; d:John Farrow.
ST:George Sanders; Wendy Barrie, Jonathan Hale, Jerome Cowan, Neil Hamilton, Barry Fitzgerald, Robert Elliott, James Burke.

"The Saint in London";1939;72 min.;RKO; d:John Paddy Carstairs.
ST:George Sanders; Sally Gray, David Burns, Gordon McLeod(IT), Henry Oscar, Ralph Truman, Carl Jaffee, Norah Howard.

"The Saint's Double Trouble";1940;68 min.;RKO; d:Jack Hively.
ST:George Sanders; Bela Lugosi, Jonathan Hale, Helene Whitney, Donald MacBride!, John Hamilton, Thomas Rose, J.Pat O'Malley.

"The Saint Takes Over";1940;69 min.;RKO; d:Jack Hively.
ST:George Sanders; Wendy Barrie, Jonathan Hale, Paul Guilfoyle, Morgan Conway, Robert Emmett Keene, Cyrus Kendall, James Burke.

"The Saint in Palm Springs";1941;65 min.;RKO; d:Jack Hively.
ST:George Sanders; Wendy Barrie, Jonathan Hale, Paul Guilfoyle, Linda Hayes, Ferris Taylor, Harry Shannon, Eddie Dunn, R.Crane.

"The Saint's Vacation";1941;61 min.;RKO; d:Leslie Fenton.
ST:Hugh Sinclair; Sally Gray, Arthur Macrae, Cecil Parker.

"The Saint Meets the Tiger";1943;70 min.;Republic; d:Paul Stein.
ST:Hugh Sinclair; Jean Gillie, Gordon McLoed, Cliff Evans.

"The Saint's Girl Friday";1954;70 min.;RKO(Brit.); d:S.Friedman.
ST:Louis Hayward; IT:Charles Victor; Naomi Chance, Sidney Tafler.

RADIO *****

"The Saint"; years?; ST:Vincent Price, Tom Conway, Edgar Barrier, Brian Aherne; IT:John Brown; Larry Dobkin, Ken Christy, L.Arthur.

TV *****

"The Saint"; 1965-1969 (NBC debut:5/21/67); 114 ep.(43 color,71 b&w); British; ST:Roger Moore.

COMIC BOOKS *****

SILVER STREAK #18(Feb.'42) to #21(May'42), Lev Gleason.
THE SAINT #1(Aug.'47) to #12(Mar.'52), Avon.

NEWSPAPER STRIP *****

uuuhhh...yeah, there was one. It was...er...that is...

WALT DISNEY'S COMICS AND STORIES

#261-290

Number in () indicates issue of WDC&S which reprints story

Abbreviations: CB = script & art by Carl Barks
DD = Donald Duck U$ = Uncle $crooge HDL = Huey,Dewey,Louie
DA = Daisy Duck GG = Gladstone Gander GY = Gyro Gearloose
JrW = Jr.Woodchucks GD = Granma Duck C&D = Chip & Dale
MM = Mickey Mouse G = Goofy P = Pluto MN = Minnie Mouse
M&F = Morty & Ferdy BP = Black Pete S = Scamp(& Lady & Tramp)
BB = Beagle Boys MMM = Mad Madam Mim LVD = Ludwig Von Drake
(All DD strips co-star HDL). * = my own title.

#261: (Vol. 22 #9) - June, 1962 Cover: (DD,HDL) CB

"Medaling Around" (DD,JrW) (HDL#23) CB	10 pages
"Rocketing Rogue" (LBW)	4 pages
"Topper Troubles" (LVD)	4 pages
"Donald's Last Stand" (C&D, DD, DA)	4 pages
"B Is For Bongo" (Bongo) text & illo	1 page
"The Incredible Box Top Plot" Part I (MM,G,BP)	8 pages

#262: (Vol. 22 #10) - July 1962 Cover: (DD,HDL)

"Way Out Yonder" (DD) (WD Digest #42) CB	10 pages
"Making Allowances" (LBW)	4 pages
"Learning A Lesson" (LVD,DD)	4 pages
"Almost A Leprechaun" (GY,U$)	4 pages
"The Peaceful Picnic" text & illo (MM,MN,G)	1 page
"The Incredible Box Top Plot" Part II (MM,G,BP)	8 pages
"Rags To Riches" (U$) CB	1/2 page

#263: (Vol. 22 #11) - August 1962 Cover: (DD,HDL)

"The Candy Kid" (DD) CB	10 pages
"Warpath Wrath" (C&D)	4 pages
"Bubble Trouble" (GY,HDL)	4 pages
"Midsummer Magic" text & illo (MM,G,MN)	1 page
"Costume Chaos" (LVD, HDL)	4 pages
"The Incredible Box Top Plot" Part III (MM,G,BP)	8 pages

LAST DELL ISSUE!

#264: (Vol. 22 #12) - September, 1962 Cover: (MM,DD,LBW,GY)
FIRST GOLD KEY ISSUE; FIRST MULTI-SCENE COVER;
FIRST PIN-UP BACK PAGE (SAME AS COVER).

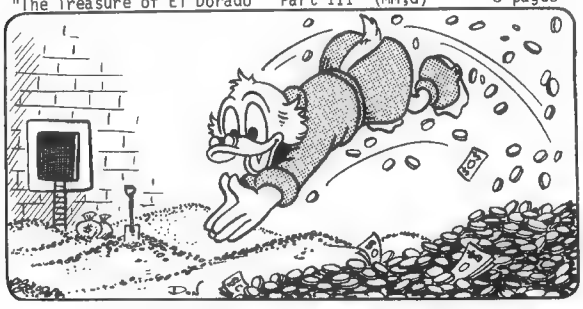
"Master Wrecker" (DD)(#426) CB	10 pages
"Apple Pie Guy" (LBW)	4 pages
"Magic Rug Bug" (GY,HDL)	4 pages
"Thumper's Party" Text & illo (Bambi & Thumper)	1 page
"Playpen Pickle" (LVD,DA,GY)	4 pages
"Treasure of El Dorado" Part I (MM,G)	8 pages

#265: (Vol. 23 #1) - October, 1962 Cover: (GY,LVD,DD,MM)

"Raven Mad" (DD,U$,Magica De Spell) CB (#415)	10 pages
"Budget Binge" (GY)	4 pages
"Top Play" (C&D)	4 pages
"Goofy's Big Moment" Text & illo (MM,G)	1 page
"Chore Chump" (LVD,GD)	4 pages
"The Treasure Of El Dorado" Part II (MM,G)	8 pages

#266: (Vol. 23 #2) - November, 1962 Cover: (MM,G,DD,HDL,LBW)

"Stalwart Ranger" (DD) CB	10 pages
"Up and Atom" (GY,HDL,BB)	4 pages
"Rare Repair" (LVD,HDL)	4 pages
"Frosty Fun" text & illo (MM,G,MN)	1 page
"Surprise Party" (LBW)	4 pages
"The Treasure of El Dorado" Part III (MM,G)	8 pages



#267: (Vol. 23 #3) - December 1962 Cover: (GY,DD,HDL,MM,G,BP)

"Log Jockey" (DD,BP) CB	10 pages
"The Life Of The Party" (GY,DD,DA)	4 pages
"Blown Up Genius" (LVD,DA)	4 pages
"Pinocchio's Plight" Text & Illo (M&F)	1 page
"Hole In One Fun" (LBW)	4 pages
"A Whale Of A Tale" (MM,G,BP)	8 pages

#268: (Vol. 23 #4) - January 1963 Cover: (DD,HDL,U$,MM,G,GY)

"Christmas Cheers" (DD, U$) CB	10 pages
"Survival Kit Crisis" (GY,HDL)	4 pages
"Mud Puddle Muddle" (LVD)	4 pages
"Minnie's Wish" text & illo (MN,MM)	1 page
"The Tin Can Trophy" (LBW)	4 pages
"The Big Seal Deal" (MM,G,BP)	8 pages

#269: (Vol. 23 #5) - February 1963 Cover: (MM,M&F,DD,HDL,GY)

"A Matter Of Factory" (DD,U$)(#414) CB	10 pages
"Exported Expert" (LVD)	4 pages
"A Wolf At The Door" (LBW)	5 pages
"Teakettle Magic" text & illo (GD,MM,MN)	1 page
"Wayward Washer" (GY,GD)	5 pages
"Big Day At Whistlestop" (MM,M&F)	6 pages

#270: (Vol. 23 #6) - March 1963 Cover: (DD,HDL,MM,G,LVD)

"The Jinxed Jalopy Race" (DD,GG,DA)(WD Digest #35)CB	10 pages
"Birdbrain Of The Year" (LVD)	6 pages
"Pot Luck" (LBW)	4 pages
"Figaro's Fidgets" text & illo (MM,P)	1 page
"The Monkey From Mars" (GY, HDL)	4 pages
"A Bear For Business" (MM,G)	7 pages

#271: (Vol. 23 #7) - April 1963 Cover: (DD,GY,MM,G,BP)

"A Stone's Throw From Ghost Town"(DD)(#429) CB	10 pages
"'E' Is For Expert" (LVD)	4 pages
"Drummed In" (LBW)	4 pages
"Goofy's Guitar" text & illo (G,C&D,MM)	1 page
"The Beanie Brain" (GY,DD)	4 pages
"The Priceless Dodo Bird" (MM,BP,G)	8 pages

#272: (Vol. 23 #8) - May 1963 Cover: (DD,LVD,MM,P)

"Spare That Hair" (DD)(WD Digest #39) CB	10 pages
"Injun Expert" (LVD)	5 pages
"Catapulting Poppa" (LBW)	4 pages
"The Mirage Meal" text & illo (MM,DD,G)	1 page
"Do Not Disturb" (GY)	4 pages
"Over-Do-It Yourself" (MM,M&F,P)	8 pages

#273: (Vol. 23 #9) - June 1963 Cover: (MM,G,DD,HDL)

"A Duck's-Eye View Of Europe" (DD)(#427) CB	10 pages
"A Goof On The Golf Course" (LVD,HDL)	5 pages
"Not In The Cards" (LBW)	4 pages
"The Sneeze Machine" (GY, U$)	4 pages
"Ship Ahoy!" text & illo (DD)	1 page
"Project Underwater" (MM,G)	8 pages

#274: (Vol. 23 #10) - July 1963 Cover: (MM,G,DD)

"Gall Of The Wild" (DD)(WD Digest #31) CB	10 pages
"Lowering The Boom-Boom" (LVD,BB)	5 pages
"The Day The 3 Pigs Were Sitting Ducks" (LBW)	4 pages
"The Little Fireman" text & illo (C&D,MM)	1 page
"Weather Or Not" (GY)	4 pages
"The Secret Of The Ancient Incas" Part I (MM,G)	8 pages

#275: (Vol. 23 #11) - August 1963 Cover: (DD,HDL,LBW,G, Zorro)

"Zero Hero" (Listening R.C.?)(DD,U$)(#428)	10 pages

"A Sweet Tooth For Piggies" (LBW) 4 pages
"The Camper Caravan" text & illo (MM,MN,G,M&F) 1 page
"B'rer Rabbit" (1949 Sunday Page) 2 pages
"Ghostly Confession" (Zorro) 5 pages
"Goofy Jokes" (G,DD) text & illo 1 page
"The Secret Of The Ancient Incas" (MM,G) Part II 8 pages

#276: (Vol. 23 #12) - September 1963 Cover:(DD[CB],Zorro)
"Beach Boy" (DD,JrW) CB 10 pages
"Getting A Boot Out Of Life" (LBW) 4 pages
"The Surprise Stew" text & illo (C&D) 1 page
"B'rer Rabbit" (1949 Sunday Page) 2 pages
"The Golden Pendant" (Zorro) 5 pages
"Goofy Jokes" text & illo (G,MM) 1 page
"The Secret Of The Ancient Incas"Part III(MM,G,BP) 8 pages

#277: (Vol. 24 #1) - October 1963 Cover: (DD,HDL,GG[CB] MM, Zorro)
"The Duckburg Pet Parade" (DD,U$,GG) CB 10 pages
"Big Bad Beach-Nik" (LBW) 4 pages
"Pluto Goes To The Auction" text & illo (P,MM,MN) 1 page
"B'rer Rabbit" (1949 Sunday Page) 2 pages
"Turnabout" (Zorro) 5 pages
"Goofy Jokes" text & illo (G,MN,HDL) 1 page
"Undercover Mountie" Part I (MM,G,BP) 8 pages

#278: (Vol. 24 #2) - November 1963 Cover:(DD,DA[CB],Zorro,MM, G,BP)
"Have Gun, Will Dance" (DD,DA) CB 10 pages
"The Clubhouse Caper" (LBW) 4 pages
"Cake Bake" text & illo (MM,MN) 1 page
"B'rer Rabbit" (1950 Sunday Page) 2 pages
"Masquerade Justice" (Zorro) 5 pages
"Goffy Jokes" text & illo (G,MM) 1 page
"Undercover Mountie" Part II (MM,G,BP) 8 pages

#279: (Vol. 24 #3) - December 1963 Cover:(DD,HDL[CB],DA,C&D, MM,BP)
"Once Upon A Carnival" (DD) CB 10 pages
"The Day Lunch Ran Away" (LBW) 4 pages
"The Foxy Scheme" text & illo (M&F) 1 page
"B'rer Rabbit" (1950 Sunday Page) 2 pages
"A Chip In The Dale" (DA's Diary, C&D) 5 pages
"Goofy Jokes" text & illo (G,MN) 1 page
"Undercover Mountie" Part III (MM,G,BP) 8 pages

#280: (Vol. 24 #4) - January 1964 Cover:(DD,U$[CB],DA,MM,G,LBW)
"Double Masquerade" (DD,U$) CB 10 pages
"Hobby Can Be a Hassle" (LBW) 4 pages
"The Chipmunk Feast" text & illo (C&D,MN,MM) 1 page
"B'rer Rabbit" (1950 Sunday Page) 2 pages
"The Shutterbug Duck" (DA's Diary,Jiminy Cricket,DD 6 pages
"Goofy Jokes" text & illo (G,MM) 1 page
"MM & Goofy's Mechanical Wizard" (MM,G)Part I reprint 7 1/2 pages

#281: (Vol. 24 #5) - February 1964 Cover:(DD,HDL[CB]DA,MM,G)
"Feud And Far Between" (DD)...The return of neighbor Jones, DD's 1940's Nemesis!!! 10 pages
"The Day Pop Went Boom" (LBW) 4 pages
"Grandma Duck's Teapot" text & illo (GD,DD) 1 page
"B'rer Rabbit" (1950 Sunday Page) 2 pages
"Witch For A Day" (DA's Diary,Magica De Spell) 6 pages
"Goofy Jokes" text & illo (G,MM) 1 page
"Goofy's Mechanical Wizard" Part II (Reprint) 8 pages

#282: (Vol. 24 #6) - March 1964 Cover:(DD,HDL[CB]BB,MMM)
"Bubbleweight Champ"(DD,JrW) CB (HDL #22) 10 pages
"Pop's Big Blowout" (LBW) 4 pages
"The Treasure Hunt" text & illo (MM,MN,DA,G) 1 page
"DA's Diary" (DA,P) (sunday page style) 2 pages
"The Amazing Madam Mim Meets The Beagle Boys" 8 pages
"Goofy's Mechanical Wizard" Part III (reprint)(MM,G) 6 pages
"Goofy Jokes" text & illo (G,MM) 1 page

#283: (Vol. 24 #7) - April 1964 Cover: (DD,HDL[CB],MM,MMM)
"Cap'n Blight's Mystery Ship" (DD,GY) CB 10 pages
"Target For Today" (LBW) 4 pages
"The Crystal Ball" text & illo (MM,Foulfellow) 1 page
"DA's Diary" (DA) sunday page style 2 pages
"Substitute Cinderella" (MMM,BB) 6 pages
"Goofy Jokes" text & illo (G) 1 page
"The Missing Glink" (MM,G,LVD) 8 pages

#284: (Vol.24 #7) - May 1964 Cover:(DD,U$,MM,Blot)
"The What-Zit Bird"(DD,U$)non-CB,no HDL 10 pages
"Have Crust - Will Bake" (LBW) 4 pages
"Minnie's Surprise" text & illo (C&D,MN) 1 page
"DA's Diary" (DA,DD) sunday page style 2 pages
"Innocently Guilty" (MMM,BB) 6 pages
"Goofy Jokes" text & illo (G,MM) 1 page
"The Return Of The Phantom Blot"! (MM,G) Part I 8 pages

#285: (Vol.24 #9) - June 1964 Cover:(DD,HDL,MMM,Blot,MM)
"Getting The Business" (DD,U$) non-CB 10 pages
"Questions And Answers" (LBW) 4 pages
"Garden Magic" text & illo (MM,MN) 1 page
"DA's Diary" (DA,U$,GG) sunday page style 2 pages
"The Golden Touch" (MMM,BB) 6 pages
"The Return Of The Phantom Blot" PartII (MM,G,BP) 8 pages

#286: (Vol.24 #10) - July 1964 Cover:(DD,HDL,MM,G,MMM)
"The Olympian Torch Bearer" (DD,DA) CB 10 pages
"Goofy Jokes" text & illo (G,MM) 1 page
"A Nose For News" text & illo (M&F,Dumbo) 1 page
"The Birthday Wish" (LBW) 4 pages
"The Cat's Meow" (MMM,BB) 6 pages
"The Return Of The Phantom Blot" Part III (MM,G,BP) 8 pages

#287: (Vol. 24 #11) - August 1964 Cover:(DD,MM,MMM)
"DD & The Fantastic Flying Goat" (DD,U$,BB)Non-CB (#430) 10 pgs
"Long Time No Sea Serpent" (LBW) 4 pages
"Goofy Jokes" text & illo (G,MM) 1 page
"Madam Mim Meets Prince Charming" (MMM,BB) 6 pages
"The Return Of The Phantom Blot" Part IV (MM,G,BP) 8 pages
[LAST MULTI-SCENE COVER ISSUE]

#288: (Vol.24 #12) - September 1964 Cover:(DD,GG,DA)(CB)
"Hero Of The Dike" (DD,GG,DA)(#431) CB 10 pages
"The Cool Surprise" text & illo (Pinocchio) 1 page
"Daddy Was A Caddy" (LBW) 4 pages
"Goofy Jokes" text & illo (G,MM) 1 page
"Never-Never-Land" (MMM,BB,Peter Pan,Capt. Hook) 6 pages
"Monkey Business" (MM,G) 7 pages

#289: (Vol.25 #1) - October 1964 Cover:(DD[CB]Annette[photo])
"Unfriendly Enemies" (DD,Jones) CB 10 pages
"Part-time Job" (MMM,BB) 6 pages
"The Picnic Pie" text & illo (MM,MN,GD) 1 page
"The Bird Sitter" (MM,G,DD,DA,MN) 5 pages
"Goofy Jokes" text & illo (G,MM) 1 page
"Puppy Love"("The Adv. Of Annette & Merlin Jones") 6 pages

#290: (Vol. 25 #2) - November 1964 Cover: (DD,HDL)CB
"The Railroad Tycoon" (DD,U$)(#433) non-CB 10 pages
"The Two Faces Of Mim" (MMM,C&D,BBO 5 pages
"A Gift For Teacher" text & illo (MM,M&F) 1 page
"The Eyes Have It" (Annette & Merlin Jones) 5 pages
"Goofy Jokes" text & illo (G,MM) 1 page
"The Phantom Ship" Part I (MM,G,BP) 7 pages

TO BE CONTINUED...

That's that. All I need now say is that thou shouldst sendeth all queries on comics, pulps, TV, movies, etc. to me:

KENO DON ROSA
4012 DuPont Circle
Sherwood Apts., #401
Louisville, Kentucky 40207

Please remember to include a sprinkling of 13¢ stamps with your questions (research, you know, as I also receive able assistance from many correspondents such as Ray Miller, Craig Henderson, Jerry Bails and others). Also, send your questions to me, not to Jim Van Hise, or he'll get surly.

Don Rosa

SF

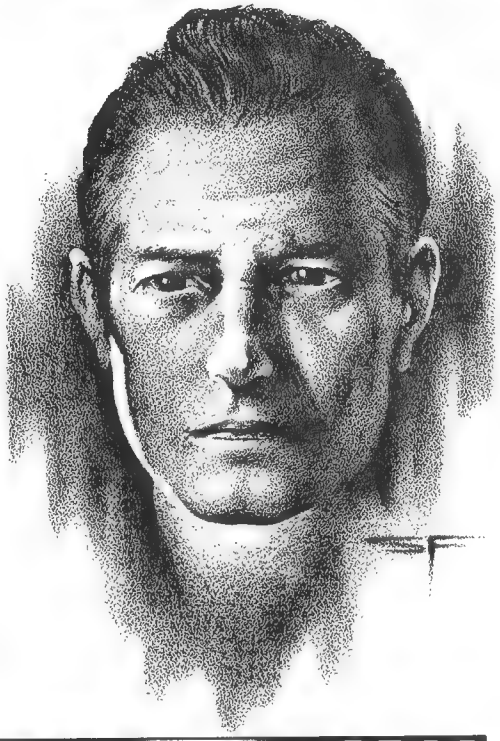
ARTIST PROFILE
STEPHEN FABIAN

One of the very first things I did upon taking over publication of the RBCC in 1974 was to contact Steve Fabian about doing work for the RBCC. I had been an admirer of his work for sometime as it had been gracing the pages of many fanzines for sometime, although most of his work had appeared in SF zines and thus comic fandom was largely unaware of him. But that situation has, thankfully, changed. Steve began selling work professionally in 1974 but really began electrifying fandom in 1975 when his six page Conan portfolio appeared in SAVAGE SWORD OF CONAN #9.

Steve has been drawing seriously since about 1967 when his first work appeared in the fanzine-TWILIGHT ZINE edited by Cory Seidman. His first work for RBCC was a rendering of the demon from FANTASIA's "Night On Bald Mountain" sequence for the back cover of RBCC #115. He then followed with illustrations of Dr. Fate, Maxor of Cirod, Star Trek, Magnus Robot Fighter and more. The up-coming Flash Gordon special of RBCC will also have a very fine cover by Steve.

His first pro work appeared in GALAXY, August 1974. Since then he's gone into illustration full time. Before GALAXY he had been designing torque instruments in the aerospace business, a field which was fast declining and which hit bottom with the Arab oil embargo.

His very latest work includes covers on Avon paperbacks (Metal Monster, Ship of Ishtar, Raum) dust jackets and interior artwork for Arkham House; book projects for Donald Grant (latest one is The Dream Of X by W.H. Hodgson, for which he did about 22 illustrations, several in color); cover and interior art for AMAZING, FANTASTIC, GALAXY and several art folios (Queen of the Black Coast; Fantastic Nudes I, II; and Almuric).



AN INTERVIEW WITH: JEFF MACNELLY

CONDUCTED BY KEN STRIBLING

ONE OF THE GREATEST CONTEMPORARY CARTOONISTS IN THE NATION TODAY IS JEFF MACNELLY, THE INTELLIGENT YOUNG POLITICAL CARTOONIST FOR THE RICHMOND NEWS-LEADER. HIS CARTOONS ARE SYNDICATED DAILY THROUGH THE CHICAGO TRIBUNE SYNDICATE, TO OVER 200 NEWSPAPERS. IN 1972 HE WON THE PULITZER PRIZE FOR EDITORIAL CARTOONING.

COMICS FANDOM HAS ALMOST COMPLETELY IGNORED EDITORIAL CARTOONS, THOUGH THEY ARE JUST AS MUCH A FORM OF COMIC ART AS COMIC BOOKS. THIS MAY BE THE REASON THAT MACNELLY AND OTHER GREAT CARTOONISTS WHO DO ED CARTOONS LACK ADEQUATE EXPOSURE IN COMICS FANDOM. SOME OF THE MOST ENJOYABLE AND FANTASTIC COMIC ART CAN BE FOUND IN THESE CARTOONS, SO LOOK IN YOUR PAPER.

MR. MACNELLY STANDS OUT FROM OTHER POLITICAL CARTOONISTS FOR TWO REASONS. THE FIRST REASON IS THAT HE IS PRIMARILY A CONSERVATIVE POLITICAL CARTOONIST IN A FIELD DOMINATED BY LIBERALS. THE SECOND REASON IS THAT MACNELLY AS OPPOSED TO THE MAJORITY OF OTHER POLITICAL CARTOONISTS, CONCENTRATES MOSTLY ON MAKING THE READER LAUGH, RATHER THAN CONVEY PHILOSOPHICALLY PROFOUND THOUGHTS. THIS DOES NOT MEAN THAT MACNELLY IS NEVER PROFOUND, THOUGH, AS YOU WILL SEE IN THE INTERVIEW.

AND NOW, AN INDEPTH LOOK INTO THE MIND OF JEFF MACNELLY.

* * * * * * * * *

FOR THE BENEFIT OF THOSE VERY FEW WHO MIGHT NOT REALIZE WHAT A GREAT CARTOONIST YOU ARE, WOULD YOU PLEASE GIVE A CAPSULE RUNDOWN OF YOUR LIFE SO FAR?

Okay...I was born in 1947 to C.L. MacNelly and Ruth MacNelly. My father did advertising work until he became publisher of the Saturday Evening Post. Later he took up portrait painting. I was born in New York City on September 17. I attended the University of North Carolina, and met and married my wife Rita in 1969, and in 1970 I joined the Richmond News-Leader, where I am at present. I won the Pulitzer Prize two years later in 1972, for a series of cartoons on the economic programs of then-President Nixon. At that time I was 24, and now I'm 29. That's a capsule of the significant events.

EVERY CARTOONIST EMPLOYS DIFFERENT METHODS OF GATHERING IDEAS. YOU'VE PROBABLY BEEN ASKED THIS BY EVERYONE WHO HAS MET YOU, BUT WILL YOU DISCUSS YOURS ANYWAY?

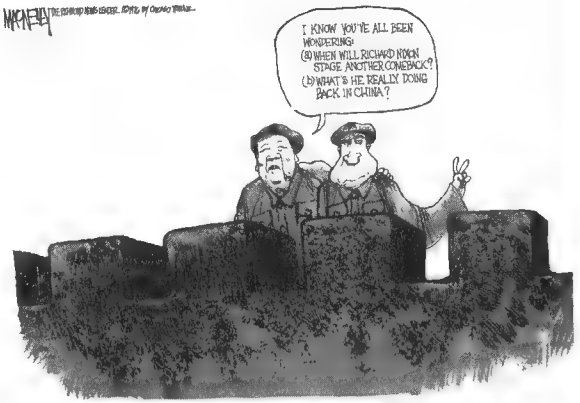
Ideas...ideas come to me almost any time of the day but mostly in the morning when I get to work at around 6 a.m. Many aspects contribute to my ideas, including some magazines and my hobbies. On some subjects, it is difficult to come up with ideas. One such subject, surprisingly enough, was Watergate. I guess it's hard to parody something that had already become a parody.

COULD YOU GIVE US A BRIEF SUMMARY OF HOW YOU ENDED UP DOING POLITICAL CARTOONS? WAS IT SOMETHING YOU ALWAYS HAD WANTED TO DO, OR DID YOU EXPECT TO ENTER SOME OTHER FIELD?

I started cartooning as a part-time job in college and was shocked to learn I could make a living at it. So, I kept at it since I enjoyed it so much. I applied for the job at the News-Leader at first as an experiment, as I wasn't sure I could make it as an editorial cartoonist.

HOW MANY CARTOONS DO YOU PUT OUT PER WEEK?

Five.



SEEING THE VOLUME OF CARTOONS BY YOU, I FIND IT HARD TO PULL OUT A FAVORITE. DO YOU HAVE A FAVORITE OR FAVORITES?

I have many favorites for many different reasons. Some I like because of the drawing, some because of the idea or characters.

AS A SYNDICATED POLITICAL CARTOONIST, DO YOU HAVE TO DO MUCH "FENCE-STRADDLING" SINCE THE NEWSPAPERS CARRYING YOUR CARTOONS DIFFER IN POLITICAL VIEWS?

No. I don't let what other editors or people would think enter into the process of creating a cartoon.

DO YOU RECEIVE MUCH STATIC RESULTING FROM YOUR BEING A RIGHT-WING POLITICAL CARTOONIST IN A FIELD WHERE MOST OTHERS ARE CLEARLY LEFT-WING?

No. My conservatism probably has its roots from my family. My father once worked on the Goldwater campaign staff in '64.

HAVE YOU EVER RECEIVED A NEGATIVE REACTION OR RESPONSE FROM ANY PERSON OR GROUP THAT YOU PARODIED IN A CARTOON?

Yes--women's libbers have occasionally been irritated at my work. Also Wallace supporters and the Socialist Workers party types. I think it's much more effective to let the subjects expose their own absurdity than to be personally vicious.

YOU DO THE POLITICAL CARTOON PLUS THE "WE HOLD THESE TRUTHS" FEATURE (BOTH OF WHICH ARE SYNDICATED) FOR THE NEWS-LEADER. WHAT ELSE DO YOU DO FOR THAT PAPER?

I also do some illustrating. Some mug drawings (faces), too.

DO YOU DO ANY COMMERCIAL ART?

Yes, some. I have done work for WORLD magazine--the kid's National Geographic.

LET'S TALK ABOUT THE "WE HOLD THESE TRUTHS" FEATURE. IT CERTAINLY PROVES YOUR TALENT IN THE WAY OF SERIOUS ART, JUST AS THE EDITORIAL CARTOON DEMONSTRATES YOUR TALENT WITH LIGHTER ART. WHOSE IDEA WAS THIS FEATURE? WERE YOU APPROACHED WITH THE ART JOB, OR WHAT?

"We Hold These Truths" was developed by me and my editor, Ross MacKenzie.

MACNELLY THE RICHMOND NEWS LEADER ©1976 BY CHICAGO TRIBUNE

MACNELLY THE RICHMOND NEWS LEADER ©1975 BY CHICAGO TRIBUNE

NOW THAT WE'VE DECIDED ZIONISM IS A FORM OF RACISM, I'D LIKE TO PROPOSE THAT IDIOCY BE DECLARED A FORM OF INTELLECT.
UNION
THE FUN REPUBLIC OF CHUCKLES
BEST IN SHOW
LOWER TRACT
CONFUSION
THE INCREDIBLY GLORIOUS PEOPLES' PROVISIONAL DEMOCRATIC COUNCIL OF REVOLUTIONARY FREE STATES OF THE RIDICULOUS REPUBLIC OF BILGE
UGANDA
WEGANDA
THEYGANDA
NORTH FORTY
NY ATHLETIC

IS THERE ANY PARTICULAR THING YOU ARE TRYING TO ACCOMPLISH THROUGH YOUR CARTOON?

No. I'm not trying to change people's minds. If I wanted to do that, I would be doing big doctrinaire types, not the funny types (of editorial cartoons). I've never been a crusader. People get turned off by that. That is why I became tired of our college paper at U.N.C. It was always involving itself in political affairs, such as employee's strikes or anti-war stuff. I always thought those things were kind of dumb.

ARE YOUR CARTOONS DONE OUT OF ANGER TOWARD WHAT YOU ARE PARODYING?

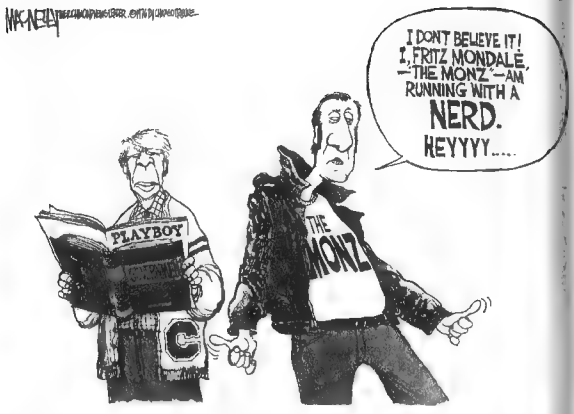
I try not to get too angry in a cartoon. If I'm angry then I lose my sense of humor. If I lose my sense of humor, then I'll lose my effectiveness as a cartoonist, I think. I look for the humorous angle in expressing my opinion. Many artists don't agree that this is the function of a political cartoon, but I believe that it's a very important part, at least in my cartoons. I think you can hold a reader's attention better with humor and not a hatchet. This doesn't mean that I avoid serious approaches to certain issues, but I simply feel that my most successful cartoons have been the ones that provoke a good laugh.

COULD YOU TELL THE READERS HOW A TYPICAL MACNELLY DAY GOES?

Get up at 5:00, at the office by 6:00. I finish the cartoon by 9:30 or 10:00. Eat breakfast. Play handball, read, write, take the phone off the hook, draw some. I usually don't have time to do that, though.

CAN YOU TELL US ABOUT THE MAIL YOU GET? DO YOU GET MUCH FAN MAIL?

I get some mail every day from readers. Some are nasty, but most letters are friendly. The best are



when an irate reader rips the cartoon out of the paper and sends it to me with the captions all rewritten and the faces fiddled with to twist the meaning.

DO YOU MAKE IT A PRACTICE, AS SOME ARTISTS DO, TO EXCHANGE ORIGINALS WITH OTHER CARTOONISTS?

Yeah.

HOW DO YOU GO ABOUT DRAWING AN EDITORIAL CARTOON? HOW LONG DOES IT TAKE? WHAT TOOLS DO YOU USE?

I use brush and ink almost entirely. I also use Grafix double-tone paper. A completed cartoon takes about 2-4 hours each.

DO YOU EVER COME ACROSS A FACE THAT YOU HAVE A HARD TIME CARICATURING?

No.

DO YOU EVER FIND YOURSELF BORED WITH DOING THE EDITORIAL CARTOON AFTER ALL THESE YEARS?

No.

ASIDE FROM THE PEN-AND-INK MEDIA, DO YOU PAINT OR SCULPT ANY?

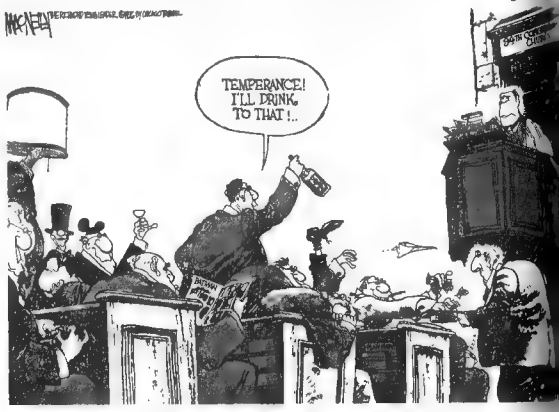
Yes. I do some watercolors, mostly landscape stuff. Old houses and barns.

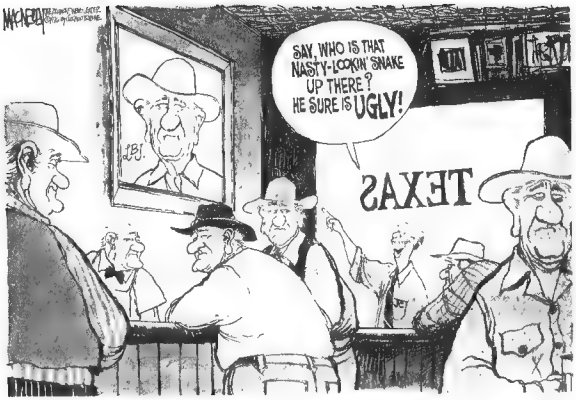
DO YOU COLLECT ANYTHING OR HAVE A HOBBY?

Yes, my hobby is antique cars. I have a '31 Chrysler Roadster and a Model A Ford.

DO YOU WATCH MUCH TELEVISION, AND IF SO, WHAT ARE THE SHOWS THAT YOU LIKE?

No. The only stuff on TV that is decent is occasionally the news specials and the sports. I do like well written comedy. I think the best of these are MASH, The Mary Tyler Moore Show, and Bob Newhart.





HAVE YOU STUDIED THE WORKS OF THOMAS NAST, THE GREAT EARLY POLITICAL CARTOONIST?
Yes. I have some old Nast Harper's Weekly covers framed over my desk.

ARE YOU FAMILIAR WITH THE ART OF FRANK FRAZETTA?
Yes. Frazetta is a tremendous technician. I recently saw a piece on him in American Artist magazine.

DO YOU READ ANY COMIC BOOKS?
Not myself, but occasionally to the kids.

HOW ABOUT MAD OR NATIONAL LAMPOON? DO YOU READ THESE HUMOR MAGAZINES?
Used to. Don't see MAD much but I was addicted to it when I was a kid. NatLamp has some great stuff in it once in a while, but it's gotten too gross for me now.

ARE YOU FAMILIAR WITH THE WORKS OF GAHAN WILSON?
I am a big fan of Wilson.

WHO WOULD YOU LIST AS YOUR INFLUENCES?
My father, who fanned my interest in art when I was young. Mort Drucker, Walt Kelly, Yogi Berra.

YOGI BERRA???
yep.

WHAT COMIC STRIPS DO YOU READ?
All the ones I see.

WHAT ARE YOUR FEELINGS ABOUT POGO? DID THE POLITICAL SATIRE OF WALT KELLY INFLUENCE THE EVOLUTION OF YOUR STYLE ANY?
Yeah. My mother used to read Pogo books to me as bedtime stories.

HOW ABOUT DOONESBURY?
Great.

TELL US WHAT YOU THINK ABOUT "PEANUTS" BY SCHULTZ.
Great.

WHAT IS YOUR VIEW OF THE "LIL ABNER" STRIP BY AL CAPP?
Okay.

WHAT??? JUST AN "OKAY" FOR "LIL ABNER"???????????????
That's the breaks.

SCHULTZ IS VERY PROUD OF THE FACT THAT HE DOESN'T USE ASSISTANTS ON HIS STRIP. DO YOU USE ANY ASSISTANTS ON YOUR CARTOON?
No. I can't find anyone who gets up that early!

WOULD YOU MAKE A COMMENT ON THE WORKS OF RUBE GOLDBERG?
Rube Goldberg is alive and well and is currently the head of the Occupational Safety and Health Administration, and if you don't believe me, just read over some of the recent OSHA rulings.

WHO ARE YOUR FAVORITE-POLITICAL CARTOONISTS?
Auth, Oliphant, Marlette, Peters, Gorrell, Schorr, Herblock, Mauldin, Haynie, Sanders, Trudeau and Huebenthal.

WOULD YOU COMMENT ON YOUR VIEW OF HUMPHREY?
HHH, HHH, HHH, HHH, HHH, zzz, zzz, zzz...

MR. SPEAKER... FELLOW MEMBERS OF CONGRESS, PERMIT ME, IF YOU WILL, A FINAL WORD ON THE ACTIVITIES OF OUR COLLEAGUE, WAYNE HAYS.
WHAT THE GENTLEMAN FROM OHIO CHOOSES TO DO WITH HIS PRIVATE LIFE SHOULD NOT CONCERN US....
WHAT SHOULD CONCERN US, HOWEVER, IS THE FACT THAT MR. HAYS PAID HIS MISTRESS — WITH PUBLIC FUNDS — AN ANNUAL SALARY OF $14,000!
FOURTEEN THOUSAND DOLLARS!
WAYNE... YOU OLD CHEAPSKATE, YOU...

PLEASE SAY SOMETHING ABOUT THE HAYES-RAY CONTROVERSY.
No.

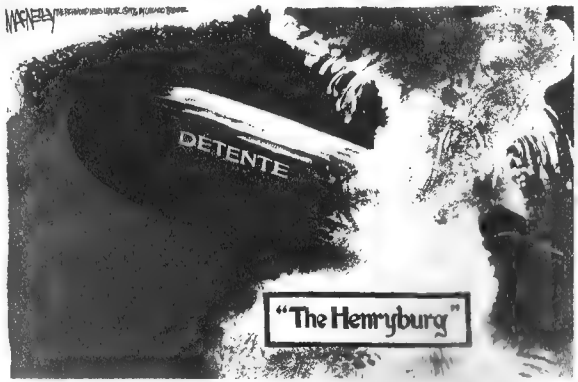
I AGREE WITH YOU ENTIRELY THERE. NOW, WHAT IS YOUR VIEW ON THE DE-CRIMINALIZATION OF LEGALIZATION OF MARIJUANA?
I am against the legalization of marijuana.

WHAT PROJECTS DO YOU HAVE COMING UP IN THE FUTURE?
I keep a list of projects on my desk. The next item on my list is RETIRE--AGE 85.

WHAT IS YOUR GOAL(S) IN LIFE AND IN YOUR ARTISTIC CAREER?
I have no specific goals in life. I am basically aimless.

WILL THERE EVER BE ANY ANTHOLOGIES OF YOUR WORK COMING OUT?
Yes, very soon.

IS THERE ANY ONE THING THAT YOU HAVE LEARNED SINCE STARTING A REGULAR POLITICAL CARTOON THAT YOU WOULD LIKE TO PASS ON TO ASPIRING ARTISTS?
Draw, draw, draw, draw, draw, draw...



RBCC Opinion Poll

THIS POLL IS DESIGNED TO FIND OUT MORE ABOUT YOU THE "RBCC" READER. IT MUST HAVE A GOOD RESPONSE IN ORDER TO BE EFFECTIVE. YOU CAN ANSWER THESE QUESTIONS ON ANOTHER PIECE OF PAPER AND SUBMIT IT OR ELSE YOU CAN ZEROX THIS PAGE. THE RESPONSES TO THIS POLL WILL HELP ME DETERMINE THE FORMAT OF FUTURE ISSUES SO THERE CAN BE MORE OF WHAT YOU LIKE NOW.

1) Are you a subscriber or do you purchase the RBCC through a dealer or newsstand?

2) How long have you been a comics fan? An RBCC reader?

3) How did you first discover the RBCC?

REGULAR FEATURES

4) Do you like Don Rosa's INFORMATION CENTER? If not, why?

5) Do You like Don Rosa's PERTWILLABY PAPERS? If not, why?

6) Do you like Howard Siegel's COMIC COLLECTOR'S COMMENTS? If not, why?

7) Do you like R.C. Harvey's COMICOPIA? If not, why?

8) Do you like the NOVA S.F. REVIEW? If not, why?

9) Do you like KEYHOLE? If not, why?

10) Do you like POINT / COUNTER POINT? If not, why?

11) Do you like THE E.C. ARTIST COLLECTOR? If not, why?

12) Do you like CRITIQUE? If not, why?

13) Do you like the ARTIST PROFILE? If not, why?

14) Do you like FILMS FANTASTIQUE? If not, why?

GENERAL

15) Do you favor the special theme issues? (such as the KING KONG and RAY BRADBURY issues). If not, why?

16) What do you think of the strips the RBCC has run? Would you like to see more, and if so, what genre would you like to see them devoted to more? (Examples: Science fiction, Horror, super-hero, etc).

17) Would you like to see more continued strips like SUBJECTIVITY? If not, why?

18) What do you think of the articles which have appeared in the RBCC within the past year? What topics would you like to see more attention devoted to? (Examples: Comics, films, TV, Star Trek, etc). Within the same areas, which do you think have been overdone? Was there any one article you liked above all the rest? Hated? Explain why in both cases please.

19) What would you like to see in the RBCC that you haven't already?

20) What have you thought of the artwork in the RBCC, on both the covers and inside? What pieces of art or which artists impressed you the most? Turned you off the most?

21) When your subscription expires (if you have one) will you renew? If not, why?

IT IS IMPORTANT THAT AS MANY READERS AS POSSIBLE RESPOND TO THIS. SEND YOUR REPLIES TO: JAMES VAN HISE, 6351 S.W. 43 STREET, MIAMI, FLORIDA 33155

COMIC COLLECTOR'S COMMENTS

BY HOWARD P. SIEGEL

With a tip of the hat to Maggie and Don, I thought I'd start this issue's column by sharing some recent mail with you. I think you'll find it interesting...

Dr. Jerry Bails
Detroit, Michigan

Dear Jean and Jerry;
Good news!...I think. The Museum of Cartoon Art is moving to nearby Byram. I'm going to take a few days off and help with the packing. There are two rooms on the second floor that have stuff that's never been opened, and God knows what's there! If you have any special questions or need for info for "Who's Who", let me know...

Dear Howard;
The Who's Who is a finished product. Of course, I'll still be interested in additions and corrections, but I'm planning no further publications until I have a chance to be a fan again...

Lets face it folks. Jerry Bails "becoming a fan again" is like asking George Washington to prove he was an American patriot. If there is one individual who deserves the credit for being the instigator, the driving force for something unified and aptly called comics fandom, it is Jerry Bails. When his fourth and final edition of the "Who's Who Of American Comic Books" arrived, I found it to be the usual Bails production...a scholarly piece of research, covering things previously uncovered. With Hames Ware, the good professor has completed another monumental work. If I had to pick a salient point of volume four, it would be a rarely mentioned aspect of comic book history, albeit an important one - the thirties/forties shops. Hames Ware, in the preface, says: "In fact, by analogy Wendell (the late Wendell Crowley, to whom the work is posthumously dedicated), suggested that 'identifying the staff and artwork of the shops would be like trying to track down who put which part of a car coming off the Detroit assembly lines.' Wendell had been a part of the Binder Shop and knew what he was talking about. However, like everything else about this courageous and big-hearted man, his comment had not been made to discourage us but rather to challenge us. We accepted the challenge and set about gathering and recc.ding as much information as we could on the four major comic shops, Chesler, Iger, Jacquet and Binder..." They did, and Appendix B (Shop Talk), covers the history of each, and a roster of personnel employed by each along with pen names that form the perplexing part of crediting or discrediting artists of early material. I did not intend to make this a selling vehicle, but thumbing thru the book as I type this, the amount of diversified and all-important appendi is awe inspiring.

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Dear Howard;
Just a brief invitation to a panel at Creation Con. It will focus on fan/pro relations, how both sides feel about the other. Pros will be Paul Levitz & Marty Pasko from DC, and Roger Stern & Scott Edelman from Marvel. Fans are you, I, Mike Catron, Steve Clement (Interfan) and hopefully someone from THE COMIC READER.

Gary (NOSTALGIA JOURNAL) Groth

I've done a lot of things in fandom and outside. Speaking on the subject of panelology is nothing new; but it was my first invitation to do so before an audience of knowledgeable collectors and fans. Besides, I've known most of the pros listed from their fandom days, and the fringe benefit would be some interesting copy for RBCC readers who have wondered what it was like to participate in such an affair...

Dear Gary;
I'll be glad to participate.

And a sterling cast it was. Denny O'Neill...Scott Edelman (recently gone freelance so that he could "do some things he hasn't had time to do")...Paul Levitz (erstwhile editor/publisher of TCR during its 100th anniversary year. I remember when Paul was doing gratus clerical work at DC while finishing high school. Now he's an editor)...Roger Stern (an old friend and alumnus of the star studded fan club "The Gang", which gave to the pros such as E.E. "Duffy" Vohland, Roger "The Living Dead" Slifer, "Bullet Bob" Layton, and Jim Novak. "Sterno's" now scripting like crazy for Marvel. On the fan side we had Murray TBG Bishoff, Gary TNJ Groth, and Howard RBCC Siegel. How can relationships between pro and fan be improved? What kind of voice does the fan have in altering the course of editorial plans for a particular title or character? What do the now-pros have in common with their fan days selves? All these questions were brought up, and the answers can be summed up as follows:

THE FAN: Just doesn't write to the artist or writer anymore, and when he does, his criticism is either superfluous or he is unjustly demeaning without taking into consideration the possibility that it is editorial direction that dictates certain courses the pro is forced to take with the title. Talk about run-on sentences! Paul Levitz cited a good example. The two biggest recent sellers are ALL-STAR and LEGION OF SUPER HEROES. "And would you believe," he said, "ALL-STAR got only ten letters!"

THE PRO: Indeed is interested in what the fans think. Now more than ten or even five years ago, fandom has become a good barometer of the success or failure of a title. When Scott Edelman took over CAPTAIN MARVEL, he prepared himself by looking over the sales charts, month by month since the first issue, the letters of comment, and "analyzed the course the character should take by thinking as a fan." At Marvel, both artist and writer are given the LOCs pertaining to their charges.

THE FANZINE EDITOR: If he was only thoughtful enough to send copies of his work, especially those issues containing stories about individuals in the pro ranks or analysis of the publisher's product. Such fare would be read with great interest and pleasure by the pros. This is not a suggestion, but a direct statement by all the pros on the panel. They want to keep their fingers on the pulse of fandom, but can't be expected to reach out and seek fanzines. They have to come to the pros, who incidentally, do not

have the time to contact the editors, nor do they have the funds. In case you don't realize it, none will get rich in today's industrial work force.

THE PRO EDITOR: If he's an old timer, his attitude has not changed. He's dollar conscious and knows that pure fandom represents but a small percentage of the buying public. His product will be commercial and not aesthetically pure. If he's one of the new breed, you can bet he will reflect back to his own days as a fan and take an interest in what he considers better than average experience and ability to properly opinionize by the collector/fan. But it must be presented via an intelligently written and succinct letter.

If people like DC's public relations director Mike Gold are to do their job right, the fan must participate. In that way the DCs and Marvels will keep their doors open to the public.

THE ADVENTUROUS DECADE

COMIC STRIPS IN THE THIRTIES

Ron Goulart

Ron Goulart needs no identification here. His many books and short stories speak for him. Having proved his ken in the science fiction and pulps ampitheaters, it was only a matter of time before he did a definitive piece on comics. Ron has long been a student of the picture panel. Access to people's offices or homes to obtain first person information was his; as was numerous entrees to archives and newspaper morgues. His years of note taking and research are spelled out in "The Adventurous Decade". I must compliment him for his topic selection--the adventure newspaper strips. In specializing, he has made available never before published knowledge as well as mention of little known strips, made so by their short life or circulation. The list is large:

Speed Spaulding, Dan Dunn, Flyin' Jenny, Bobby Thatcher, The Adventures of Patsy, Captain Storm, The Red Knight, Black Fury, Bronc Peeler, White Boy, Skull Valley, Sgt. Stony Craig, Roy Powers, Eagle Scout.

And those are just the ones illustrated in this 224 page book published by Arlington House.

The artists, be they credited on the strip or having worked behind the scenes as ghosts, were busy transients. They executed their talent (or, as Goulart points out in several cases, their lack of such) for newspaper strips, comic books and/or magazines in tandem. I've always found it convenient to cite specific examples when trying to convey the material found in the books I report on, and "The Adventurous Decade" is no exception to this modus operandi:

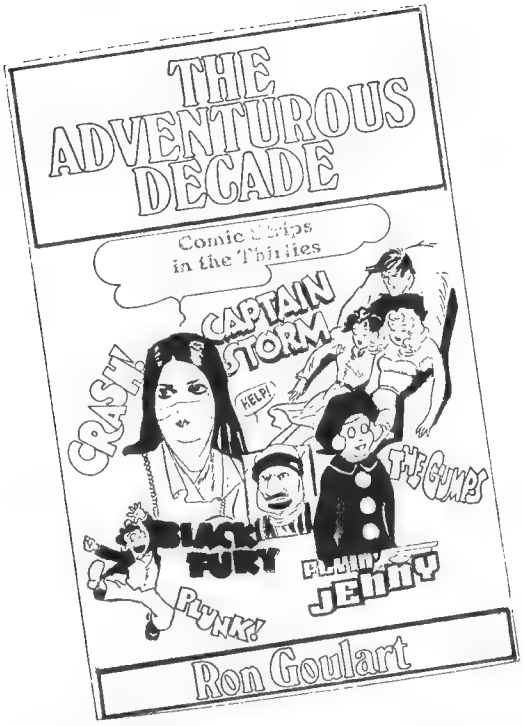
"The Brooklyn Eagle went into the science fiction line in the mid-1930s when it introduced Don Dixon... The Dixon Sunday was written by Bob Moore and drawn by Carl Pfeufer. It soon became an imitation of Flash Gordon, although initially Pfeufer made little attempt to imitate Raymond's drybrush style, and for the first few months Don was an adolescent boy. Don then grew up, got himself a Zarkov in the person of Dr. Lugoff, and commenced having a series of mildly erotic sword-and-sorcery adventures. The decor was early Ming, with lots of marble columns and towers. So was the costuming: the men dressed in Ruritanian outfits, most of the women like strippers...All the similarities took place in the Hidden Empire, an amalgam of Mongo and Pellucidar. I've always been fond of Pfeufer's work, sloppy and hurried as it sometimes was. Considering the scripts he had to work with, he did a commendable job. After the collapse of the Watkins outfit (the distribution syndicate for Dixon and others), Pfeufer went into comic books, where he drew such heroes as The Sub-Mariner, Commando Yank, Mr. Scarlet...etc."

"In 1934, the same year they gave the world X-9 and Red Barry, King Features took on Radio Patrol. The first adventure strip to star uniformed cops, Radio Patrol began in Boston in 1933. Under the title Pinkerton, Jr. it had commenced in Hearst's Boston Daily Record in August of that year...According to King publicity, "two months after its initial appearance in the Record, readers voted it the winner of the paper's popularity contest over nine other strips with national reputations!" That sort of reader reaction impressed Joe Connolly enough to make him add the strip, under the new title he gave it, to the syndicate's list. Later on in its career the title was lengthened to "Sgt. Pat of the Radio Patrol". The R.P. crew usually dealt with smaller crimes than their detective strip contemporaries. On one ocassion, car eleven even got a radio call to "go to Pier Thirty-One....thieves pilfering lobsters from the fish list." The red-headed sargeant shared the hero role with several of the other leading characters. Pinky, with his highly intelligent dog, frequently solved cases on his own. So did Sam, whi in the best sidekick tradition, was fat. Even more than the (Dick) Tracy strip, Radio Patrol was filled with relatively accurate policy procedures. Perhaps it was too realistic. It never managed to hit the national newspaper audiences the way it hit those Boston readers in 1933."

"Although Amelia Earhart flew the Atlantic alone in 1932 and Jacqueline Cochran won the Bendix Trophy in 1938, a girl didn't get to solo in her own comic strip until October of 1939. "Flyin' Jenny", whose name apparently derived in equal parts from Mosley's (Zack Mosley-Smilin' Jack) hero and the Curtiss JN-4D training planes of World War I, was by Russell Keaton. A graduate of "Buck Rogers" and "Skyroads", Keaton was a few hours of flying time away from his own pilot's license when "Jenny" commenced.....Jenny Dare, the blonde herione, got into as many air races and intrigues as her male comic-page contemporaries, but she seemed to take her clothes off more often..."Flyin' Jenny" continued into the post war period. One of her final stories concerned Jenny's attempts to adjust to the civilian world. After cashing in her last war bond, Jenny makes the rounds of possible employers. She is told, "Sorry, Jenny, pilots are a dime a dozen." By the end of 1946 the strip was finally discontinued....."

"The next artists (to take over the drawing chores of "The Adventures of Patsy") was Charles Raab. Raab had been a classmate and fraternity brother of Milton Caniff at Ohio State, and had assisted both Caniff and Alfred Andriola. Commencing drawing "The Adventures of Patsy" in a tight version of the Andriola "Charlie Chan" style, Raab soon adopted a choppy, thick, black approach. He may have been influenced by Noel Sickles, who was giving him advice on how to handle the strip and alsoghosting it on ocassion. Although he was sloppy and much more inclined to swipe from his peers, Raab always did an interesting job on Patsy. He left the strip by 1943....attempting to sell another strip. He tried one called "Foreign Correspondent", but it, like all his other tries, did not sell. He drifted into comic books in the later forties. Raab's work, none of it signed, showed up in the true-crime comic books of the period, and he even had another crack at "Charlie Chan", doing a few stories for the 1948-49 comic book. None of Raab's comic work was ever reprinted in comic books or in histories of the field, and he remains the least known of the artists who worked in the Chaniff-Sickles style."

"Several sports strips came into being in the 1930s.



Some of the Very Special Pleasures in This Illustrated History of the Comic Strip's Greatest Years
• Rare strips never seen before in any book. Jim Hardy, Bobby Thatcher, The Red Knight, the only superhero created directly for newspapers)
• Authentic Scorchy Smith strip by Noel Sickles (of course) plus Bert Christman (try to find his work in any book). Sickles—for the first time—talks about Scorchy and about life with Milton Caniff on Terry & the Pirates
• Art Treasures of America (well, almost). Reminiscing about Hairbreadth Harry ...Minute Movies ...The Gumps ...Vintage Funnies ...Prince Valiant ...The Phantom ...Brick Bradford ...Jack Swift ...Skyroads ...Little Orphan Annie ...Ashe Roo-ey ...Frankie Doodle ...Joe Palooka ...Joe Jinks ...The Spirit ...Miss Fury ...Don Winslow ...Roy Powers
• The Way West! Yes, yes, there was the Lone Ranger. But do you remember Bronc Peeler, Tex Thorne and White Boy?
• Dan Dunn Sunday strip drawn by Alfred Andriola (Andriola himself has no sample of this strip!)
• Coulton Waugh—his last interview. Plus interviews with Caniff, Andriola, Roy Crane, Dick Moore, Mel Graff, Leslie Turner
• Tarzan Every Sunday. The jungle lord's newspaper adventures were more complicated than any encounters with pygmies or rogue apes
• Roy Powers strip, ghosted by the celebrated Frank Godwin
• Rare advertising pieces for Wash Tubbs and Terry & the Pirates
• The 500-Year Nap. How Buck Rogers went to sleep in the pages of Amazing Stories and woke up in the funnies. Plus career studies of Dick Calkins, Phil Nowlan and the other sweet guys in the Buck Rogers engine room
• The Depression as Fertilizer: how the rich loam of the 30s nurtured the comic strips
• Cops and Robbers. While public enemies grimaced on the front page the good guys pursued the bad guys back in the funnies. Dan Dunn, Secret Agent X-9, Radio Patrol, Charlie Chan, King of the Royal Mounted, even Inspector Wade of Scotland Yard
• Glenn Chaffin tells you how he helped create Tailspin Tommy back in the 1920s
• The Life & Times of Flash Gordon. Alex Raymond wasn't always going to ghost Tillie the Toiler. He had dreams
• Terry & the Pirates. Of course Milton Caniff never went to the Far East. It would have spoiled everything
• It's Superman!—soaring from the pages of a comic book into your local paper
• Boys in Uniform. A war can be just the tonic for an ailing comic strip
• Keep On Reading. Ron Goulart's Pick of the Best. Where to find more on adventure strips, including a run down on reprints, collections and publishers (with addresses)
• EXTRA! 50 of the 30s—50 of the choicest (and scarcest) comic strip graphics of the 1930s
A Selection of the Nostalgia Book Club

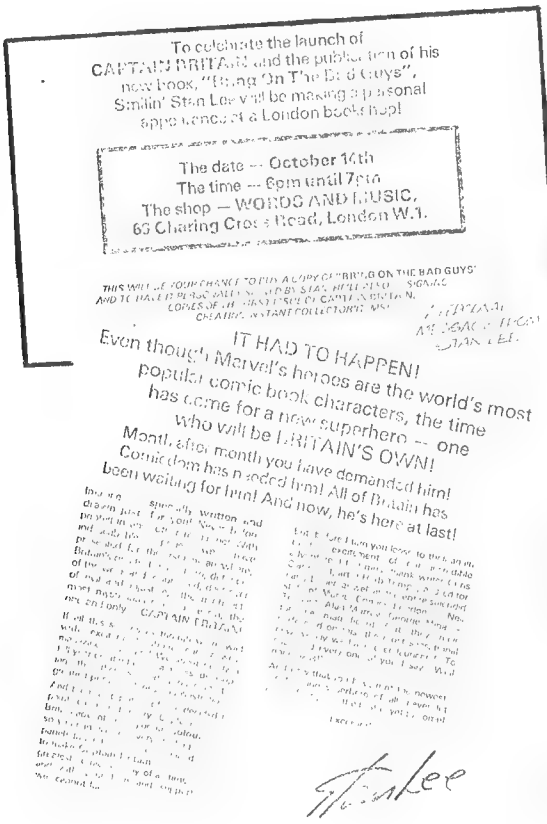
Of varying degrees of seriousness, few of them survived the decade-"Rube Appleberry", "Buck Haney", "Bullet Benton", "Ned Brant", "Curly Harper". Those last two were about college athletics. Ned's rather dull adventures were allegedly written by Bob Zupke, head football coach at the University of Illinois. Curley thrived in only a Sunday page which accompanied "Tim Tyler's Luck." Credited to Lyman Young, it was actually created and drawn by Nat Edson."

"About the only superhero to start from scratch in the newspapers was "The Red Knight". The Knight, debuting in mid-1940, was not a comic book retread, nor were his creators funny book vets. They were John J. Welch and Jack W. McGuire, who'd been collaborating off and on throughout the thirties on "Slim & Tubby" and its various transmutations. McGuire's drawing, forceful and possessed of a sloppy charm, could have fit into the eclectic comic book field of the time. Like his comic book peers, The Red Knight had a secret origin. 'In his secret laboratory, secluded deep in a wood, Dr. Van Lear is completing an incredible experiment that is destined to astound the whole world' explains the first caption. Dr. Van Lear adds "Finished! My scientific masterpiece! A man who, through chemical process will become all powerful in body and mind! He shall be The Red Knight!'..... 'Your weakness is that the Plus Power wears off - you must return frequently to be revitalized.' The Knight turned out to have one other weakness-the public didn't take to him. The strip ended abruptly in 1943. America's least known superhero has never been reprinted anywhere. When I got permission to reprint the strip, the Knight's own syndicate (Register & Tribune) admitted even they'd never heard of him.....

"The best drawn, and least seen, Western strip of the thirties was Garret Price's "White Boy". This Sunday page began in the early 1930s, distributed by the Chicago Tribune-New York News Syndicate. Price, once employed in the Tribune art department, thinks it was the syndicate which came to him with the idea of doing a strip. 'I was hampered by authentic knowledge of the West. My folks left Kansas when I was a year old. Until I was nineteen we lived in Wyoming, Oklahoma and South Dakota - mostly in Wyoming.' Originally set in the past, the page dealt with an adolescent boy who is captured by the Sioux and then rescued by a rival tribe. White Boy is befriended by an Indian girl named Starlight, and by two young Braves, Chickadee and Woodchuck. The pages were drawn in a gentle style, quite different in appearance from what Price was doing for The New Yorker (magazine). 'A style at once decorative, tender and with a true feeling for the open air' is how Coulton Waugh (the noted comic strip history author) described it. Price was continuously experimenting, breaking up the page into all sorts of patterns. Sometimes he used the conventional twelve-panel layout, but more often he tried things like using one huge panel bordered by two or three long thin ones. His rendering got bolder, poster-like. His color, alternating harsh brush reds with subdued autumnal pastels was unlike anything being done on the comic pages. The feature did not collect a sizeable audience. By 1934 "White Boy" had moved to the present, to a place called Skull Valley. The title was changed shortly thereafter to "Skull Valley" the dreamy stories and Indian folklore gave way to galloping outlaws and masked heroes...In 1936 the page was dropped. 'Captain Joe Patterson thought the story was not carrying over from week to week,' recalls Price, 'It was suggested that I make it a daily too. As it was, even once a week was getting to be a grind, the episodes harder and harder to think up. Things at the New Yorker were picking up, the depression was easing. Still I made one last try. For new material I looked for a new field, went to Mexico.' When he returned, rather than go on with Skull Valley, Price quit and concentrated on magazine cartooning and illustrating, something much closer to his heart. Price, a small, modest man, would just as well let his Sunday page remain unsung and unremembered. 'If there is anything I wish to be remembered for, it is not for being an

wish to be remembered for, it is not for being an unsuccessful comic strip artist."

Although the more popular strips are mentioned, they are by no means the salient features of "The Adventurous Decade". Again, the little stories about the men who did the lesser distributed, short lived titles, their styles, those that influenced them, the syndicates that handled the business end...these make the book a literary entity uncommon to the beaten path. Not wanting to risk legal entanglements, I've dispensed with pictorial examples, but I can tell you that they are presented throughout this 1975 copyrighted hard cover book. A worthy addition to your shelf, next to Becker, Waugh, Walker, Sheridan, et al. Elsewhere in this column you'll find the dust cover and the back panel, which will give you some additional insight into the tome...


To celebrate the launch of
CAPTAIN BRITAIN and the publication of his
new book, "Bring On The Bad Guys",
Smilin' Stan Lee will be making a personal
appearance at a London bookshop!
The date — October 14th
The time — 6pm until 7pm
The shop — WORDS AND MUSIC,
65 Charing Cross Road, London W.1.
IT HAD TO HAPPEN!
Even though Marvel's heroes are the world's most
popular comic book characters, the time
has come for a new superhero — one
who will be BRITAIN'S OWN!
Month after month you have demanded him!
Comicdom has needed him! All of Britain has
been waiting for him! And now, he's here at last!
Stan Lee

In the Marvel tradition, the good Captain bowed Oct. 13, 1976 on a weekly basis, in his own title. Unlike the comic books we get in the U.S., this British title is printed on very cheap paper, is in both color and B&W, and is 8 1/8" X 11" (almost letter size). The red-white-and blue clad super hero had a two issue origin, with covers by Jack Kirby, interior art by Herb Trimpe and Fred Kida, script by Chris Claremont. Nothing startling, an agglomeration of basic origin plotting, to wit: young post graduate physicist major working with top science genius in secret laboratory (Darkmoor Research Center) 20 miles inside a moor to develop a safe "fusion reaction system" that will solve the world's energy crisis overnight. Naturally a super villain must penetrate the defenses to destroy and steal. In his anguish to escape, Brian Braddock hurtles off a cliff in his motorcycle. Although broken of body, he has enough sustaining ability to scratch and claw his way up the Cheviot Hills to see the mystical figures of a godly man and woman, who welcome him to the "Siege Perilous", and demand that he choose between an amulet and a sword embedded (shades of King Arthur!) in a rock. Forced to make a hasty decision due to the appearance of Jason Stragg-The Reaver, who started the whole mess, blonde Brian chooses the amulet. No sooner does he clutch it in his hand, Mr. Claremont deeds that his action upon the "mystic stone that has lain untouched within the Siege Perilous for a thousand years (causes at the same time) an infinity away a bolt of purest energy to arc across the face of the universe" and strike our hero a moment later. Having correctly chosen the Amulet of Right, his alter ego is born, clad all in crimson except for a Union Jack band on each wrist,

a gold lion on his chest, and a mask of forehead to nose depth in the same Union Jack design, above a blue covering which prevents the artist from drawing a mouth. With a telescopic quarterstaff strapped to his back, Brian Braddock-now Captain Britain whether he likes it or not, vanquishes The Reaver. The latter withdrew the sword, became transformed into a knight of olde and was conquered along with his armored henchmen in short order. The eighth and final page of part II was left in B&W for the reader to color in (a cute way of saving printing costs) but the whole thing is summed up in the final panel, as the immortals tell Brian that his test is over and he has proven worthy of the destiny that awaits him. Thus pledges Captain Britain to fight evil, etc., etc.

Each issue has a paperboard premium, the first a Captain Britain mask, the second an unrelated to the storyline boomerang. Two other stories round out each issue; a continuing Fantastic Four in B&W and an Agent of Shield in color, with puzzle pages and ads in between. There you have it RBCC readers, a summary of Marvel's first non-American super hero, which, as of this writing (mid November) is hard to come by on these shores. Because of the unique place it has created for itself in comic book history of the 70s, it is noteworthy.

* *

The Stan Lee-Frank Springer newspaper strip, "Vera Valiant"....since its circulation is not that large at this time, I thought many of you would like to see an example.

VERA VALIANT
WINTHROP, WHEN DID MELBA FIRST DEVELOP SLEEPING SICKNESS?
FOURTEEN YEARS AGO. SHE FELL ASLEEP ON OUR WEDDING NIGHT.
IT MUST HAVE BEEN AWFUL FOR YOU, DARLING!
VERA, IT TOOK ME MONTHS TO REGAIN MY CONFIDENCE...
NEXT: NO TURNING BACK!

95 SEDGWICK AVENUE, YONKERS, N.Y. 10705

2701 Maplewood Dr., Champaign, Ill 61820

Theory of COMICS

IN RESUMING this discussion of the theory of comic strip art, let me repeat that none of the principles I've been exploring are intended to be absolute rules. They are principles only--points on the analytical compass by which discussion can orient itself to address comics in terms unique to the medium.

For example, the first principle (that one standard of a strip's excellence is the extent to which the sense of the words is dependent upon the pictures--and vice versa) emphasizes the verbal/visual nature of comic strip art, its most unique characteristic.

This principle is "first" because I believe that the criteria for evaluation of an art should encourage critical examination in terms of what that art most uniquely is.

But this principle is "first" for another reason: because I think that an analysis of any comic strip should begin with the application of this principle. If this principle is seen as the "beginning" principle for evaluation, then we can see that evaluation of comics is a sequential process--a way of analyzing by applying a series of principles, each one in some way modifying the earlier ones, none of which are absolute rules that must be adhered to.

If we begin by measuring a given strip against this "first" standard, we may find that the strip doesn't measure up--quite. This failure tells us something about the quality of the strip in terms of the nature of the art, but it should not serve to condemn that strip to inferiority. There may be good reasons for the failure--that is, reasons that derive from the objectives of that strip, objectives that require more of the strip than simple visual/verbal interdependence.

At this point, our second principle comes into play. Genre (gag strip or continuity strip) determines criteria for evaluation. In a continuity strip, for instance, the necessity for telling a continuing story may require that many daily installments of that strip devote themselves to developing various aspects of the plot. And that, in turn, may require that we wink at the first principle in order to permit more verbal explanation and less visual/verbal interdependence.

Moreover, in examining continuity strips, other criteria --those peculiar to the story-telling function of the strips --must be applied. For one thing, we must distinguish between the objectives of soap opera continuities (which deal mostly in the drama of human personalities) and of adventure continuities (which emphasize the excitement of high-risk danger). Common to these sub-genre of the continuity strip, however, are the elements of suspense and realism.

Notions about suspense and realism in continuity strips do not formulate themselves readily into handy statements of principle. But both elements are usually present in continuity strips, and so any discussion of a continuity strip must address itself sooner or later to the cartoonist's ability to maintain them.

This doesn't mean that our initial criterion--the "first" principle--is wholly inappropriate in an analysis of a continuity strip.

In a MODESTY BLAISE adventure of some years ago in which Modesty arranged for her comrade Willie to carry her on his back down the sheer face of a cliff in order to force his system to burn out the residue of a hallucingentic drug, word (narrative text and dialog) and picture are well blended--not perfectly, but at least neither one is as entirely effective without the other. Particularly in the last two strips of the sequence (see next two pages).

BUT WILLIE's success in reaching the bottom of the cliff safely was a powerful emotional moment not simply because of the melding of word and picture: something else was working too.

Part of that something else was release of the tension inherent in a suspenseful situation. Within the genre of the continuity strip, suspense is a vital element--the mechanical and emotional heart of the

MODESTY BLAISE
by PETER O'DONNELL
TO SCALD FROM WILLIE'S MIND THE LASTING EFFECTS OF THE NIGHTMARE DRUGS, MODESTY TAKES A DESPERATE GAMBLE... SHE FAKES A STOMACH WOUND, THEN PUTS HERSELF TO SLEEP WITH A HEAVY BARBITURATE INJECTION
GUS MAKES WILLIE BELIEVE SHE IS DANGEROUSLY WOUNDED... AND SO HE BEGINS THE TERRIFYING CLIMB DOWN FROM 'GLORY HEIGHTS', CARRYING HER STRAPPED TO HIS BACK
HE'S DOING PRETTY GOOD... BUT WE'VE ONLY BEEN GOING HALF AN HOUR... IF ONE OF THEM CRAZY FITS COME ON HIM IT'S CURTAINS FOR 'EM BOTH!
1902
MODESTY BLAISE
by PETER O'DONNELL
NOT DOING TOO BAD, PRINCESS... MUSCLES ACHE A BIT, BUT THERE'S STILL PLENTY OF JUICE LEFT...
SUDDENLY WILLIE'S MIND WAVERS AND HIS VISION DISTORTS... THE MOUNTAIN TILTS, SWINGS ABOVE HIM, AND BEGINS TO MELT
NO..!
GUS! TALK TO ME! KEEP TALKING!
GOD A'MIGHTY! HE'S HAVIN' A SPELL OF THEM NIGHTMARES!
1903

With Willie's hallucination in #1903, word and picture begin to blend, each adding to the impact of the other. (The omitted strips, #1904-5, continue in much the same vein as #1903.)

strip. When a strip successfully builds suspense--not too slowly, not too quickly--and then provides a satisfactory release for the emotional tension bottled up in building suspense, then that strip is employing to the fullest the essential trait of a continuity strip.

The installment format of the newspaper strip, which presents a story in daily bits and pieces, gives to the newspaper strip an inherently suspenseful character. The technical problems here involve breaking the story into segments sufficiently intelligible to maintain the connections of the storyline from day to day. But the daily strip cartoonist also works towards each day's conclusion, seeking in the last panel a springboard of suspense to carry the story to the next day.

The comic book cartoonist doesn't have the technical problems of maintaining a storyline in daily installments. But he doesn't have the inherent advantage of an installment format for building suspense either. Many comic book cartoonists use the last panel of the right-hand page in the same way as a daily strip cartoonist uses the last panel of a day's installment. But the suspense that builds from one page to the next is not of the same order as the kind of suspense that builds from one day to the next (except, perhaps, when several pages of advertising intervene in a comic book).

Nonetheless, suspense is as vital to the comic book story as it is to the comic strip story: it is the emotional flywheel of the story, creating the tension (apprehension, curiosity) that the story's conclusion must ease.

The technical story-telling problems of the comic book cartoonist involve compression and emphasis. The key elements of the story--those that build suspense (as well as those that develop plot)--must be sufficiently developed and dramatized in much less space (time) than the daily strip cartoonist has at his disposal. And then the story's conclusion must address itself to all of those elements. To some extent, we can concern ourselves with a purely literary quality--unity. Only those elements essential to the story (to the building of suspense and to plot development) should be introduced; and each of them should be addressed in the conclusion of the story.

But the satisfactory building and releasing of suspenseful tension involves the other vital ingredient of a continuity strip: realism.

WHAT THE punchline is to the gag strip, the cliff-hanger is to the continuity strip--particularly to the adventure continuity strip. The classic cliff-hanger poses an immediate and apparent danger. And our example in MODESTY BLAISE is a perfect (literal and figurative) instance. Only tomorrow's strip--or, perhaps, the next day's--will ease the

MODESTY BLAISE
by PETER O'DONNELL
THE LAST HOUR OF THE CLIMB... AND NOW WILLIE SUFFERS NO MORE HALLUCINATIONS ... HE EXISTS IN A WORLD OF PURE AGONY
HIS HANDS RUN WITH BLOOD... EVERY MUSCLE BURNS WITH SEARING PAIN... EVERY MOVEMENT OF HAND OR FOOT CALLS FOR INTENSE EFFORT
1906
TIME HAS STOPPED, AND HE IS AWARE OF NOTHING IN THE WORLD EXCEPT THAT MODESTY'S LIFE IS AT STAKE... THAT HE MUST ENDLESSLY AND FOREVER MAKE ONE MORE MOVE... THEN ANOTHER... AND THEN, SOMEHOW, JUST ONE MORE
MODESTY BLAISE
by PETER O'DONNELL
THE END OF THE ORDEAL... AND WILLIE GARVIN IS TOO BURNT OUT TO REALISE IT
ON A LEDGE, PRINCESS... GOT TO GET OVER IT SOME'OW...
YEEE-OWIE!
YOU DONE IT, SON! YOU'RE DOWN! GREATEST GODDAM THING I EVER SEEN!
GET THE ROPES OFF, GUS... MY 'ANDS AREN'T MUCH GOOD... GO GENTLY WITH 'ER...
1907

Willie's staring eyes in #1906 underscore the desperation of the narrative; panel 1 in #1907 is a perfect visual/verbal blend, and it gives meaning to the rest of the strip.

tension by removing the cause of the suspense. By then, of course, a new danger threatens.

But the necessity for creating, day after day, one cliff-hanging episode after another, each as threatening as the last, is too demanding to be successfully sustained indefinitely. What's more, an ever-present cliff-hanger undermines the realism of the strip. With a cliff-hanger every day, we quickly approach the burlesques of HAIRBREATH HARRY and DESPERATE DESMOND. Consequently, although the cliff-hanger remains at the heart of the continuity strip mechanism, it finds its usual expression in more muted forms, in the construction of a story that poses continually the general question: What's going to happen?

That question is important to the reader only insofar as the characters of the strip matter to him. And the characters will matter (in the long run) only if they seem real to the reader.

Their realism depends on two factors: story and art. "Story" involves events and characterization. And both are by-products of the overall thrust towards realism that first dawned on the comic pages when illustrators began to ply their pens there.

When comic strips began to be drawn by illustrators, a new variable was introduced into the definition by which comic strips are identified and, ultimately, evaluated. The narrative could now be either humorous or serious. And the drawing could be either "comic" or realistic.

With the latter, the standard is faithfulness to reality, to nature--a standard which, heretofore in the history of the comics, had not plagued the cartoonist. Now, however, if he chose to render his story in realistic terms, his work could be faulted if it fell short of fidelity to reality.

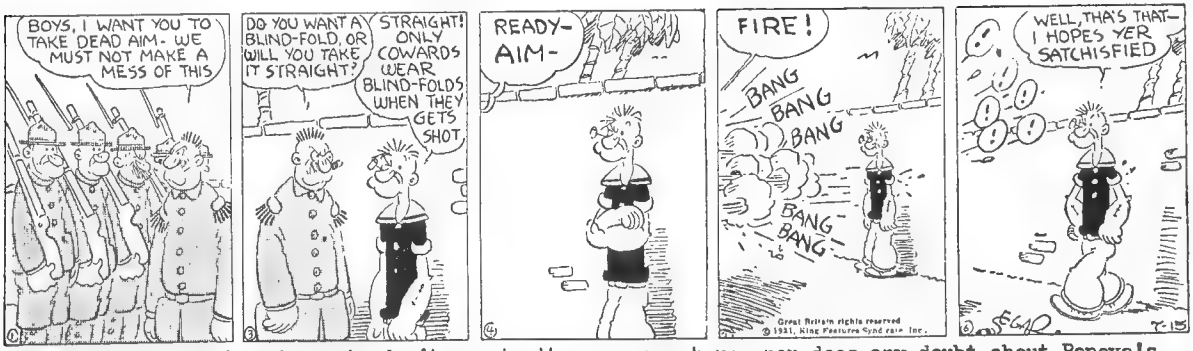
Part of the early enthusiasm over TERRY AND THE PIRATES (if the magazine articles of the time are any clue) was Caniff's copious attention to realistic detail in his artwork.

The illustrator opened new vistas to the comic strip. A strip could always tell stories of exotic adventure in faraway places, but now it could lend credulity to the tales with the authority of realistic artwork.

REALISTIC ARTWORK, however, is only half the task: without a realistic story--events and people --no amount of realistic rendering will produce the tenacious grip on a reader's attention that distinguishes the excellent continuity strip.

A good deal of the power of the MODESTY BLAISE sequence discussed above derives from our involvement with Modesty and Willie as people--as fully developed, human personalities with whom we sympathize. They care about each other--and that makes us care about them and what happens to them.

In the adventure in question it is in fact the relationship


BOYS, I WANT YOU TO TAKE DEAD AIM- WE MUST NOT MAKE A MESS OF THIS
DO YOU WANT A BLIND-FOLD, OR WILL YOU TAKE IT STRAIGHT?
STRAIGHT! ONLY COWARDS WEAR BLIND-FOLDS WHEN THEY GETS SHOT
READY- AIM-
FIRE!
BANG
BANG
BANG
BANG
BANG
Great Britain rights reserved © 1931, King Features Synd.ate Inc.
WELL, THAT'S THAT- I HOPES YER SATCHISFIED

Realistic artwork and events don't create the suspense here--nor does any doubt about Popeye's fate: we know he'll survive. But why? The answer is the strip's ultimate joke--and its moral.

between Modesty and Willie that gives events their motivation (regardless of what, exactly, that relationship is; it is at least a very strong friendship). In terms of story realistic portrayal of character often makes up for an otherwise far-fetched tale involving preposterous events: if we like the characters enough, we will follow them anywhere.

In its superheroes with personality problems, Marvel has seized upon the characterization aspect of effective story-telling with a vengeance. The hangups of its characters are so pervasive in many stories that they verge upon being jokes. But the device has given to Marvel comics a distinctive dimension, and their superheroes do appear more human--and hence, more appealing to us.

To the extent that characterization is important to effective story-telling, so are the principles of unity modified. In Marvel comics, for instance, a story may wander away from straight-forward development of suspense or plot long enough to portray some aspect of the hero's personality--which, in turn, contributes indirectly to the suspense by making us care more about what happens to the hero. In a typical Iron Man story we may agonize with the hero over his current romantic entanglements. Our sympathies thus enlisted, the dangers Iron Man faces loom larger: they matter more because he matters more to us.

Marvel has also modified the simple suspense-building formula of the comic book story by continuing adventures from one issue of a book to the next.

Some aspects of character provide a continuing thread of suspense, too. Iron Man's heart condition, for example, provides each of his battles (already waged against seemingly impossible odds) with another element of suspense. Iron Man's vulnerability makes him inherently a more suspenseful character than, say, the early Superman--who quickly established himself as so invincible that the weakening device of Kryptonite had to be introduced into the formula in order to create the possibility for suspenseful stories.

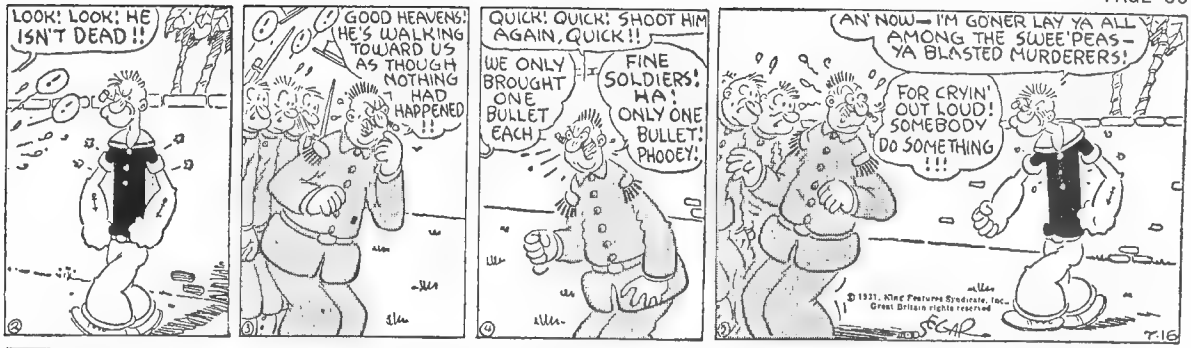
WHILE SUSPENSE and realism are elements that must be considered in discussing story-telling comics (whether in strips or in books), they scarcely reign supreme: not every element in graphic story-telling must bow to either suspense or realism.

Realism in particular is a tricky criterion to use for evaluation. An attempt to meet its standards at all costs can go to absurd lengths, eventually undermining the momentum of a story.

Superhero comic books are

BACK IN THE 50's there appeared on the newsstands a series of pocket-sized girlie magazines of cartoons, photos, and jokes published in black and white by Humorama. The Humorama zines dropped out of sight (mine, at least) for some years, but they're now back on the streets (or back in my sight). With names like STARE, POPULAR CARTOONS, POPULAR JOKES, and CARTOON FUN AND COMEDY, the Humorama zines have acquired an 8½x11-inch format and slightly more risque cheesecake photos and cartoons. The cartoons of Bill Ward, for instance, are regular features --then and now. Apart from Ward's work, however, the main interest of these zines to the comics fan is that each one normally reprints a 4-6 page strip from the Golden Age. Among them have been different adventures of Basil Wolverton's Powerhouse Pepper and some of Australia's DEVIL DOONE by Hart Amos. No subs.

ATTENTION ZERO HERO FANS: By special arrangement with the creator/publisher (yrs trly -- *kaff, kaff*), we have acquired a supply of The Zero Hero Bicentennial 1977 Calendar. (Yes, it's for 1977.) You may have one for a mere pittance. Printed in shocking maroon, the calendar measures 9x12 inches and features Zero, Starbright, and Pere Hobo in a classic bicentennial pose. And the whole year is on one sheet! You can have it for the cost of mailing. The calendar is a self-mailer (no envelope), so just send me a 13¢ stamp and your address--and it's yours.


LOOK! LOOK! HE ISN'T DEAD!!
GOOD HEAVENS! HE'S WALKING TOWARD US AS THOUGH NOTHING HAD HAPPENED!!
QUICK! QUICK! SHOOT HIM AGAIN, QUICK!!
WE ONLY BROUGHT ONE BULLET EACH!
FINE SOLDIERS! HA! ONLY ONE BULLET! PHOOEY!
AN' NOW—I'M GONER LAY YA ALL AMONG THE SWEE'PEAS—YA BLASTED MURDERERS!
FOR CRYIN' OUT LOUD! SOMEBODY DO SOMETHING!!!
SEGAR

particularly prone to long "scientific" explanations of the phenomona in which their stories trade. Such explanations, unless cryptically brief, nudge the pictures off the page and turn graphic story-telling into straight verbal narrative.

The questions that must be faced are: How much explanation is absolutely essential to the story? and when does such explanation become intrusive and unwieldy in a visual medium?

We approach answers when we consider carefully how much realism is essential in a fantasy tale--and how much of the illusion of reality can be created by pictures rather than by words.

When comic books are written by writers instead of by cartoonists, the danger is that the writer, who is understandably persuaded of the power of his words, will write the illustrator out of business. (More about this in the future.)

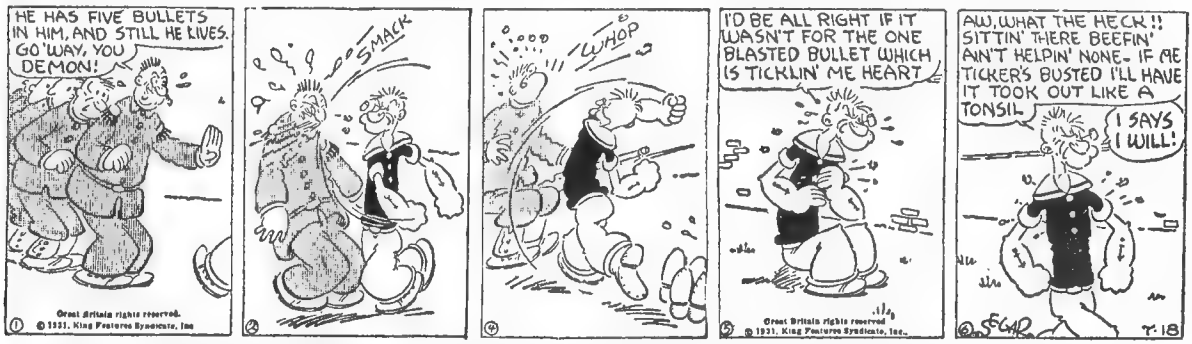
Suspense is not inexorably tied to realism--or to the illusion of reality. E.C. Segar demonstrated better than most that it is possible to build suspense with characters and stories that are pretty far-fetched creations. Popeye and Olive Oyl are scarcely realistic-looking characters. And Popeye's superiority against any obstacle was never explained realistically or scientifically.

BUT SEGAR built suspense anyhow--by pitting a character we grew to like against dangers that, however impossible in the real world, were real and threatening enough in the world of Thimble Theatre. It was our affection for the character that contributed the largest share to the building of suspense--not the realism of the artwork or the story or the events. Although POPEYE was short on realism in graphics and story, the personalities of its characters and their motivations were recognizably human (even if caricatured), and so our sympathies and affection were enlisted.

POPEYE is admittedly a different sort of creation than STEVE CANYON or SPIDERMAN. The object in POPEYE was to provoke laughter, a different objective from that of the other two. But my purpose in mentioning Segar's strip is to emphasize that realism (in all its aspects--artwork, story, characterization) is not an absolutely necessary ingredient of suspense.

At the same time, although realism may not be the single most important element in an adventure comic, any strip that seeks to convey the illusion of real life (like CANYON) must attend to those elements of its story and characterization that contribute to that illusion. If Steve Canyon were to survive gunshot wounds with Popeye's aplomb, an essential aspect of Caniff's strip would be forfeit in consequence.

In the last analysis, any criteria based upon suspense and realism must be applied to each strip under consideration with full recognition of the


HE HAS FIVE BULLETS IN HIM, AND STILL HE LIVES. GO 'WAY, YOU DEMON!
SMACK
WHOP
I'D BE ALL RIGHT IF IT WASN'T FOR THE ONE BLASTED BULLET WHICH IS TICKLIN' ME HEART
AW, WHAT THE HECK!! SITTIN' THERE BEEFIN' AIN'T HELPIN' NONE- IF ME TICKER'S BUSTED I'LL HAVE IT TOOK OUT LIKE A TONSIL
I SAYS I WILL!
SEGAR

Popeye's personality combines superhuman strength, self-confident fearlessness, moral fervor, and plain ignorance: he survives because he doesn't know any better--he doesn't recognize a mortal wound when he has one--and so he goes on, an immortal force for good.

cowmaiticcsh

OH, BOY! NO REVEILLE! NO POLICE UP! NO CLOSE ORDER DRILL!
MILTON CANIFF
WHAT'S CHUCKLIN' YOU, LACE?
THEY SHOULD HAVE MORE DISTINCTIVE INSIGNIA ON THOSE WAC UNIFORMS!

TIMES DO CHANGE. And they've changed a lot in the 30 years since the drawing of the strip above and the drawing of the strip below. Milton Caniff drew the top strip as part of his WWII effort to entertain GI's with a suggestive strip about the nearly erotic adventures of a luscious female camp-follower named Miss Lace. The strip (MALE CALL) was printed worldwide in military publications like STARS AND STRIPES, and because of the purpose of the strip and its audience, Caniff enjoyed a freedom from censorship unusual for the 40's. But his license didn't extend to the above strip: armed forces censors forbade its publication while it was still in the half-completed state you see here. Thirty years later, times have changed enough to permit the publication last September of the BEETLE BAILY strip below --and in family newspapers at that. The setting in both strips is identical, and the implications similar. Moreover, in both strips the gag depends upon both words and pictures, neither are funny alone. Seldom do we see such dramatic demonstration of changing standards of propriety. (The MALE CALL strip I found in Dave Breger's 1955 Bantam paperback on comics censorship, BUT THAT'S UNPRINTABLE.)

objectives of that strip. Even then, a strip that meets standards for suspense and realism may not be a good strip--because it fails in other respects as comic strip art.

Even the elements that I've been discussing here are subject to a wide variety of treatments. For example, in one strip, realistic artwork of a truly superior sort can carry an otherwise rather ordinary storyline; in another strip, characterization may be the strong suit; in yet another, a suspenseful story is the main strength of a strip in which characters are only figures and the artwork merely passable.

Each of these elements must be considered--particularly in discussing continuity strips. And at various times in the future, they'll come up here again.

For the present, however, let me summarize the ways in which I've attempted to amplify the second principle about genre with this discussion.

Genre determines criteria for evaluation, and in the genre of the continuity strip (and the story-telling comic book strip), suspense is vital. To the extent that a strip strives for the illusion of reality, convincingly realistic artwork, characterization, and event are essential--both for the creation of that illusion and for building suspense. But suspense can be developed without all the trappings of realism. Of the realistic elements I've listed, characterization is the most important. Even if the illusion of reality is not an objective of a continuity strip, characterization must present us with recognizably human personalities (even if caricatured) whom we find appealing and whose predicaments are therefore gripping.

To say, after all this verbiage, that suspense can be maintained only if we like the characters is to conclude with a commonplace. I do so without apology: commonplaces are the most durable of the world's truths. Besides, the discussion is intended to demonstrate a method of analysis as well as to elaborate upon a principle of evaluation--and the method is perhaps more important than the commonplace.

In any case, much of what is said here will be useful later as the "first" principle is modified to apply to continuity strips. —HARV

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DUE TO SPACE LIMITATIONS I ONLY LISTED THE COVER ARTISTS ON THESE IN MOST CASES. THEY DO OF COURSE HAVE OTHER ARTICLES AND FEATURES.

A WORLD OF WONDER REGULARLY AWAITS YOU IN THE "RBCC"

© MARVEL COMICS

THE BRUNNER MYSTIQUE

These four pages contain examples of the work found in THE BRUNNER MYSTIQUE, a treasury volume of art and information on the work of Frank Brunner. It is 36 pages in length and may be obtained for $4.00 from either Steven R. Johnson, 16385 Two Bar Road, Boulder Creek, Ca. 95006 or Hendrik Sharples, Serendipity Corner, 1401 S.E. Division Street, Portland, Or. 97202.

The volume leads off with a full color front cover painting and a full color back cover.

There are seventeen full pages of interior art including the centerspread. It is also illustrated with various spot illos of panels from DR. STRANGE as well HOWARD THE DUCK. A paperback cover painting by Brunner is also reproduced.

The zine leads off with a brief interview with Brunner which is designed not to be in depth or of everlasting finality, but rather to answer some of fandom's more burning questions such as why he left the DR. STRANGE strip and why he quit HOWARD THE DUCK after establishing it so well. It is accompanied by the photo which is reproduced in a smaller size at left.

The MYSTIQUE also contains a complete index of Frank Brunner's published work and this index is divided into "Comic Book Stories", "Comic Book Covers", "Black And White Magazines And Tabloids", "Fanzines", and "Other Material" which doesn't fall into the previous classifications. There is also a complete chronology of his comic book work, something which would be welcome in most indexes but which is usually overlooked.

This book is beautiful not just from the point of view of the artwork contained in it but also due to its fine layout and crisp, professional design.

Frank Brunner is one of the most popular artists on the scene today. When he first entered comics he was, in his own words, "25% talent and 75% enthusiam" but those figures have reversed dramatically in a very short time as his many, many fans can attest.

BUMER

DR. STRANGE
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4
OCT
02914
DOCTOR
STRANGE
TM
BRUNNER '74

CRYSTAL MAY APPEAR TO BE A CLEAR, STILL POOL OF NOTHINGNESS, THIN AND ETHEREAL-- BUT IT IS GLASS, AND IT IS SOLID.
IMAGINE YOURSELF FALLING, NOT THROUGH SPACE, BUT THROUGH SOLID, INFINITE GLASS.
...INTO THE EYE OF DEATH.

KEYHOLE, installment number 42.
Written by Gary Brown, 9423 SW 76th Street, Apt. W-11, Miami, Florida 33173.
Logo art by Doug Potter.

+ + + +

There are, of course, drawbacks to this whole thing. Slip ups. The first and most obvious is the way the books are bound. It may seem silly, but for lack of a square binding on these Dollar Comics, the whole idea may go down the shute. Next time you're in the store, pick up one of the Dollar Comics and then pick up a Marvel 50¢ book. One with square binding. Sure doesn't feel like 50¢ worth of difference does it? In fact, the square bound 50¢ book looks to be the equal of the Dollar Comic. Incredible as it seems, say you're an eight year old with one dollar to spend. You pick up the two comics and while you expect the $1 book to offer you more, by sight and feel you feel that there isn't much of a difference. So you opt for the 50¢ book and a candy bar.

The lack of a square binding seems to have had an impact as to where the comics are placed on the comic rack. In all the stores I've been in, the Dollar Comics have been shuffled right in with the 50¢ Justice League and Marvel Annuals. This is, of course, a sign of stupidity on the news dealer's part, but more so, it shows with a little help this might be changed. Making the dealer aware of the higher profits is one thing -- helping him place the comics out front is another thing. Fact is, dealers still don't want to mess with comics, so when they come in they are shoved on the rack and that is that. The one exception in the South Florida area has been the $2 Star Trek anthology from Western. It sits in the top rack at every newsstand around.

Another item that is going to destroy the Dollar Comic idea, and has already started creeping into the books, is the abundance of puzzles, games, table of contents pages and idiot filler reprints. If DC is going to give us all new stories, for gosh sakes don't plaster the book with poorly pasted up contents pages that tell you little and look terrible. Don't give us Super Puzzles. Or Batwords. Or "Help Wonder Woman Find Paradise Island" games. They waste space and are ignored by 90% of the readers. Logically, too, they are cop-outs. They help the company maintain the "all new" image, while spending little time and money on the preparation of the page. If this trend continues, as it always has in the past, readers will again choose the 50¢ books, since the deal will be better.

But don't get the impression that everything is wrong with the Dollar Comics. They are enjoyable reading and provide the buyer with more than five minutes of entertainment. The first issue of the World's Finest Dollar Comic was an especially nice bargain. A great number of characters in a number of stories. Once I finished that book I felt I had gotten my dollar's worth.

It is also hoped that DC will continue with the trend of giving us one or two long stories and several short stories in each issue. Book length novels might be nice every-so-often, but the medium-sized and short stories seem to fit the mold much better.

In the end, there are many factors that will contribute to the success or the failure of the Dollar Comics. No doubt some of these are even now being examined and improved upon at the DC offices. Much of the trouble is out in the field where the comics are displayed and sold. One hopes that this aspect is being examined carefully and will help boost the Dollar Comics. It all boils down to those squeaky racks in the drug stores and mini markets and supermarkets. That is where the life of the comic book industry is decided.

THIS IS ORGANIZATION? Isn't it about time someone stood up and bitched to Marvel Comics about the shoddy way they've been treating their buying public? A month doesn't go by when one of the Marvel books, scheduled to have a particular story in it, has a new cover and a reprinted story inside. Someone will write a cute little paragraph saying that the "Old Deadline Demon" has caught up with them or something. This has happened with such titles as The Fantastic Four more than once, and I for one am fed up with it.

In the sake of good management, some of these writers and artists who continue to slip-up and are late should be let go. Fired. This sort of irresponsibility not only costs the company thousands of dollars in late fees a year, but it ends up sticking the reader with a product he does not want. And since Marvel puts on a new cover each issue, no one is aware of the reprint (or, in some cases, re-reprint) until they get home and open the book.

It is obvious that Marvel has more work on schedule then they can handle, and the result is poor stories, missed deadlines, and a disregard for what they push on the buying public.

The question is: do we stand up and fight it or allow it to continue?

CRITIQUE

10. Superb
9. Excellent
8. Very Good
7. Good
6. Fairly Good
5. Fair
4. Tolerable
3. Poor
2. Very Poor
1. Worthless

CRITIQUE is basicly a review column, but we will not specificly recommend that you buy or not buy a particular item. We will review each item to the best of our ability and let each reader take it from there. We will be reviewing almost any item (fanzines, prozines, records, portfolios, tapes, posters, or just anything of general interest) with one exception. We will not be doing any SFCA publications for obvious reasons. CRITIQUE offers a readership of nearly two thousand and CRITIQUE will also offer the publisher of any item we review up to one hundred words of free space to rebut his review, if he chooses to do so, providing his review is less than an "8" rating. All rebuttals to appear in the next column must be in our hands at least five days before the ad deadline of the next RB&CC or they will be run in the following issue. If you have an item you would like reviewed, send a copy of it to: CRITIQUE, 6351 S.W. 43 STREET, MIAMI, FLORIDA 33155

A few things to remember: Where UNDERGROUNDS are concerned, you must be 18 or older to order them. All fanzines reviewed are 8 1/2 x 11 with offset printing and wraparound binding unless otherwise noted. From time to time there may be a publication over which two of our reviewers have wide disagreement and in which case two reviews of the same book will be run in the interest of fairness.

A FINAL NOTE: The only reason for CRITIQUE is as a service to fandom. If you appreciate what we are trying to do then let us know. Your support can be shown in numerous ways: If you order an item because of our review then please mention CRITIQUE in your order, and of course the RB&CC would appreciate your subscription and advertising support. Naturally, your comments are welcomed.

JAMES VAN HISE / EDITOR

HEROES, INC. #2 - $2.00 - 36 pages - Published by CPL/ Gang Publications, P.O. Box 877, East Derby Station, Derby, Ct. 06418

Supergraphics Publications released copies of the first issue of this a couple of years ago. The first issue had been printed as a full color comic for the Army but never distributed. The second issue had been drawn but never even printed, until now.

This second issue isn't in color but it's the same fine Wally Wood art which we found in the first issue, especially in the lead strip, "The Misfits". This 7 page strip of Wood's own mutant team of characters picks up exactly where the story in the first issue left off. It is classic Wood art combined with excellent writing for more entertainment than can be found in any of the much lengthier comics found on the newsstand. I personally find the "Misfits" to be one of the more interesting casts of characters found in comics and wish there could be many more adventures.

"Cannon" by Steve Ditko and Wally Wood has the same high level of art found in the first issue but with a much better written story concerning a neo-Nazi who looks like he would be very much at home in any Marvel comic. There are some interesting angles and panel breakdowns using what is actually a very basic format, but with a little imagination. Add to this the fact that nobody inks Ditko as well as Wood and you have a super treat!

On the non-Wood side is a 7 page filler story of a super-heroine "The Black Angel" by Mike Vosburg. It's better than average fan art but not on the level of the super-pros like Ditko and Wood. There are also a couple filler drawings by John Byrne which aren't bad but just seem to take up space as they have nothing to do with either of the three strips in this issue.

The front cover, inside front cover, and back covers are all by Wally Wood, the front and back in color.

A fanzine with as much entertainment as this for only $2.00 is a breath of fresh air.

RATING 9 / JAMES VAN HISE

THE NEW AVENGERS - $2.00 - 68 pages (8 3/4 X 11 3/4) - Obtainable from: J. Smith, 3 Camelford Road, Liverpool L11 0DG, Lancashire, England

Most of you have probably heard about the new series of AVENGERS episodes being filmed in England, and many of you are probably waiting for them to finally turn up in this country. Well, while you're waiting you'll enjoy reading through this magazine published in Great Britain which not only previews the new revived series with many stills, but gives a complete history of the original run.

The magazine is supposedly narrated by Patrick Macnee with an introductory article by Ian Hendry on how the series originally began out of one he had been doing.

There are 29 pages of full color photos including the front and back covers.

Photo features, with some brief information, cover the series beginning with Honor Blackman (8 pages), Diana Rigg (6 pages), Linda Thorson (8 pages), and then the new series with Gareth Hunt and Joanna Lumley who co-star with Patrick Macnee (16 pages).

A few pages cover the fashions worn by Steed's many partners and there's a beautiful full page color still of Steed and Peel which helps make up for the all too brief coverage given Diana Rigg in the section devoted to her (I mean even if there are a lot of pics of her, it's still only six pages!)

Twelve pages are devoted to an auto-biography of Patrick Macnee with many photos.

The final two pages are devoted to 22 guest star photos of people who were unknowns then but who in some cases are very well known now (such as John Cleese of MONTY PYTHON and Donald Sutherland).

For fans of the old series as well as those interested in the new, this magazine has it all!!

RATING 9 / JAMES VAN HISE

HOWARD KELTNER'S INDEX TO GOLDEN AGE COMIC BOOKS - $4.75 - 84 pages - Published by Jerry Bails, 487 Lakewood, Detroit, Mi.48215

This publication represents the accumulation of 23 years of data by Howard Keltner on Golden Age comic books, plus additional data by Jerry Bails.

Despite the labor and time devoted to the project, it still had to be limited in several ways. First, books with no costumed heroes are not included (such

as ANIMAL COMICS or WALT DISNEY'S COMICS & STORIES). Reprint books (such as SPARKLER and TIP TOP) are only indexed to the extent of their runs in which costumed heroes appeared. There are no listings of artists or writers here.

However, over 8,000 issues of some 300 titles falling within these limits have been indexed as to cover feature, interior features, origin stories, and cross-overs and cameos. Over 98% of the comic books which Keltner wished to cover are included, and readers are urged to send him contributions of missing data for a planned second edition.

Comics are covered through 1962 in some cases, but emphasis is on the Golden Age and the brief 1950's revival, and books such as SHOWCASE and BRAVE AND BOLD are not included.

Printing and overall quality of production is good, and the book is easy to use. I suppose Don Rosa's copy will be heavily used, as I see many questions in his column which may be answered by a quick look at this book.

RATING 9 / J.B. CLIFFORD, JR.

THE KERRY GAMMILL MONSTERS & HEROES PORTFOLIO - $1.25 - 20 pages - Published by Kerry Gammill, 3729A Winthrop Ave., Fort Worth, Texas 76116

Kerry Gammill should be known to any of you who have been reading the RBCC for more than just a few issues as Kerry drew the adaptation of Norman Spinrad's excellent SF story "Subjectivity" in RBCC #124-127 and also did an accompanying front cover for #127. Kerry has been busy of late but is working on a cover for a future issue.

In the meantime, he has published this collection of some of his art. It's unbound with a wraparound portfolio cover on heavy paper to contain the pages which are printed on only one side.

The front is a good drawing of Spider-Man and the back is an even better illustration of Chris Lee as Dracula. Both are printed in 3-color (red, blue and black).

The interior has a contents page, a double page pencil drawing of Conan (which is really excellent), and sixteen additional pages.

The other drawings are of George Reeves as Superman; Boris Karloff as Frankenstein; Iron Man; a Lon Chaney montage featuring him, the werewold, the Mummy, Frankenstein, son of Dracula, etc; Sub-Mariner beating up on Tiger Shark; Sean Connery from ZARDOZ; Boris Karloff; The Cyclone (an ama-hero of Gammill's own creation); the front cover of RBCC#127; a beautiful pastel of Bela Lugosi; an old drawing of Vampirella; a watercolor painting of Captain America; an oil painting of Lon Chaney as the MAN MADE MONSTER; the splash page from "Subjectivity"; The Phantom; Mr. Spock; and then the Conan piece I mentioned earlier.

These drawings cover many subjects and mediums and range from good fan art to much much better than average fan art, and it's definitely a fine showcase for Kerry's talents.

RATING 8 / JAMES VAN HISE

FANDOM FUNNIES #3 - $1.00 - 28 tabloid pages - Published by Weirdo Publishing Co. (Jay Zilber); Oberlin College, Box 2863; Oberlin, Ohio 44074

Ha, ha, ha! Oh, did I laugh? I didn't mean to. Really I didn't. I mean, after all, these guys <u>are</u> taking advantage of the immature, sophomoric humor that has become associated with that produced by comics fandom, no matter how clever or funny it might be.

Take for example, the very theme of this issue: an all-out, no-holds-barred parody of THE BUYER'S GUIDE, called THE BUYER'S GOD. Now really, is that, or is that not, rather childish? I mean, really. So what if it is clever? That's no excuse.

I couldn't believe it when I found myself laughing at this stuff. I felt like a fool. I felt ridiculous laughing at things like a one page strip called, "The Corrector - Fandom's Ultra Violent Super Corpse", which was about a Spectre-type character that comes to the aid of defenseless comic fans. In this episode, an unfortunate young lad and his parents had just moved to a new home, and he couldn't find his comics packed among the rest of his things. So, when he asks his parents where they are, they tell him they threw them out. Understandably, the kid flies into a rage, screaming, "THREW THEM OUT? You threw out my CONAN #1? My HOWARD THE DUCKs? My RICHIE RICHes? AARRGH!" Then suddenly, this Corrector fellow appears out of nowhere and turns the kid's parents into comic books as punishment for their crimes, which the kid turns around and sells as pre-dating MOTION PICTURE FUNNIES by two years. Now come on, you call that kind of dreck funny? So I laughed at it. I didn't mean to. I'm too mature for that. It just slipped out.

I find it impossible to believe they expected anybody to find some of the other stuff in this issue even halfway humorous. Take some of the bogus ads, for example one for THE JACK KIRBY SCHOOL OF MODERN COMICS WRITING where you can learn to put dated slang in the mouth of any character and the secrets for writing meaningless narration; or an ad for having priceless comics sealed in Lucite for protection. As one of fandom's better known fans, I feel I deserve more respect than this.

I was able to tolerate most of the material in FANDOM FUNNIES #3, but I finally came to the end of my proverbial rope when I was reading what I suppose was meant to be a satire of Murray Bishoff's column, NOW WHAT?, rudely renamed SO WHAT? I could tolerate the subtle, and sometimes not so subtle, insults made toward Murray himself, but when, thinly disguised as humor, they suggested that anyone who eats peanut butter and pickle relish sandwiches is a fool, that's when I stopped laughing. I mean, they had just gone too far. I happen to like peanut butter and pickle sandwiches (made with toast), and by no stretch of the imagination does this make me a fool. I'm not a fool. I'm not.

Incidentally, if anyone can send me any information concerning the DON HECK PORTFOLIO advertised in FANDOM FUNNIES #3, I'd appreciate it. I sent in my dime and received nothing. I've written twice, but I've received no reply. I'm really anxious to get this 452 page folio by one of my heroes in art, so please let me know if you happen to know anything about it I don't already know.

RATING 8 / MARK BURBEY

THE FANS OF CENTRAL JERSEY NEWSLETTER #11 - 40¢ - 20 pages, side-stapled - Published by The Fans Of Central Jersey, 73 Hart Street, Sayreville, N.J. 08872

There's a lot of newsletters like this published by clubs around the country but this one is a step up from most as the content is much better than average.

The front cover is Iron Fist by John Byrne and Frank Chiaramonte, in keeping with the Marvel Comics theme of this particular issue.

The inside front cover is a very fine drawing of Dr. Strange by Rudy Nebres. There's also a two page interview with Nebres which is interesting even if it is short. At any rate it's the first published interview with this artist that I've seen.

There are some interesting short articles, one analyzing some of the shallow writing in certain Marvel titles and another coming up with some "What If" ideas which will definitely never appear in that title!

There's also some brief news as well as some better than average fan art.

On the non-Marvel side there's a four and one half page interview with William Shatner which is an edited transcription of part of a one man show he did at a New Jersey college in November, 1976.

Of the countless newsletters published around the country, this one shows far more talent and editorial imagination than most any I've seen.

RATING 8 / JAMES VAN HISE

JABBERWOCKY #1 - $1.25 - 24 pages - Published by Brad W. Foster, 202 Oakleaf, San Antonio, Texas 78209

This slender fanzine features a few illustrations and two stories by Brad Foster. Foster's work is well written (though light) and well drawn in a semi-underground comix fashion. The influences of Loft, Metzger, and a few other underground artists are detectable, but these do not dominate. The grossness of many undergrounds is absent.

JABBERWOCKY is not of the level of a Ken Smith or James Denney book, but it definitely ranks among the better one-man efforts of the fan-produced comic books.

RATING 8 / J.B. CLIFFORD, JR.

CINEFANTASTIQUE Volume 5 Number 3 - $4.00, 4/$10.00, 8/$18.00 - 48 pages - Published quarterly by Fred Clarke, P.O. Box 270, Oak Park, Illinois 60303

This film magazine has achieved a level of prestige few magazines devoted to fantasy films have ever even come close to. It is available on some newsstands around the country but mainly is obtained by mail. Few of its many fans, especially those in the film community, realize that it's actually a fanzine, an amateur publication whose contributors work for no wage beyond that of seeing a job well done in a magazine that's well done.

Like any good magazine, CFQ is edited with imagination, seeking out the unusual as well as the obvious.

The obvious is the cover feature, that being the eight pages of photos and interviews devoted to THE OMEN. The cover painting by Roger Stine in full color is one of the best in a long line of superbly illustrated covers. THE OMEN section includes interviews with the director Richard Donner as well as the star Gregory Peck. There are three pages of very unique color photos included. It's a fine tribute to a fine film.

Cartoon animation isn't often covered by CFQ which is what made this issue's article on the late Disney animator Vladimir William Tytla all that much more a surprise and a pleasure. He is fittingly titled "Animation's Michelangelo" as he worked on the early, finest efforts of that studio, being the main animator for the demon in the "Night On Bald Mountain" sequence of FANTASIA. There are old photos of him at work including one of him sketching the demon from a carved model sitting on his desk! Excellent! Twelve pages are devoted to him including a fine full color portrait by Bill Nelson. The back cover in full color is of work by Tytla as it's animation cells from DUMBO and SNOW WHITE.

Four pages are devoted to an interview with Roman Polanski which centers on his recent film THE TENANT.

Some of the good indepth film reviews this time cover CARRIE, EMBRYO, THEY CAME FROM WITHIN, BURNT OFFERINGS and FUTUREWORLD.

News of coming films includes information and stills from such films as EXORCIST II: THE HERETIC and THE SENTINEL.

A one page article by Bill Warren discusses his day on the set of the KING KONG remake with an appropriate cartoon.

There's also a letter column and other film news.

If anyone wonders why I sometimes attack crudzines so unmercifully, it's because I know what can be done with a fanzine when the people behind it care, and the people behind CINEFANTASTIQUE care a great deal. A very great deal.

RATING 10 / JAMES VAN HISE

SERIAL WORLD #7 - $1.50 - 32 pages - Published by Norman H. Kietzer, P.O. Box 247, Madelia, Minn. 56062; edited by Jeff Walton, P.O. Box 64345, L.A., Cal. 90064

When we last looked at SERIAL WORLD two or three issues ago, we were impressed with the expertise with which it was prepared, but appalled at the price for a glorified pamphlet.

We are still impressed with the product, and with it being expanded to 32 pages, satisfied that it is fairly priced. We recommend it to any fan of the old movie serials.

This issue includes synopses of chapter 4 through 11 of SUPERMAN, an interview with serial star Louise Currie, and a look at the CAPTAIN VIDEO T.V. program. The rest of the fanzine is packed with photos of serial actors, lobby cards, and the like. A nice package.

RATING 8 / J.B. CLIFFORD, JR.

STARSTREAM #1-4 - 79¢ each - 68 pages, 6 3/4 X 10 1/4 - Published by Western Publishing Co., Edited by Roger Elwood.

I've been wanting to review these for a couple issues now but they just kept getting pushed aside by items I considered more important. But even though these came out in August, I think they deserve attention due to the fact that they aren't ordinary comics in that they may be distributed and sold indefinitely! What a crime that would be because if ever there was a science fiction rip-off, this is it.

Although this boasts stories by well known SF authors and some decent artwork (although most is bad) it is poorly edited and assembled. I had long heard complaints against Roger Elwood although I had never read any of the books he had anything to do with. But after these I'm beginning to understand the complaints. The editing on these is just plain awful! The adaptations are very poorly done, demonstrating that the editor really did not understand what made the story work and all too often what made it work is what he chopped up and out. "Who Goes There?" is a nerve shattering story but you'd never know it from the rotten adaptation of it here. Many other classics and near classics receive equally bad treatment. The choices of the artists in most cases are bad but even that could have been grudgingly accepted had the stories been interesting. They aren't. Were a child to be introduced to SF through these comics, he would probably find it deadeningly dull, and he'd be right!

RATING 3 / JAMES VAN HISE

A PIECE OF THE ACTION - 50¢ - 10-12 pages - 6/$2.75, 12/$5.50 - Published monthly by KathE Donnelly & Karolyn Popovich, P.O. Box 19413, Denver, Co. 80219

This is the STAR TREK welcommitte's monthly report. It is done by and for STAR TREK fans to keep them up to date on what is happening in the world of STAR TREK and S.T. fandom. Their news covers not just the obvious questions about the impending STAR TREK movie but also what products are coming out, what the actors are doing in coming months (especially tours and advance dates) as well as places STAR TREK has been mentioned recently in other parts of the media. There are also notes about coming books, coming conventions, as well as reports on past conventions and what happened. There are also various ads, mostly for other STAR TREK fanzines of varying sizes, shapes and types. There is also occasional artwork as well as a column for asking Grace Lee Whitney questions of all kinds (sort of STAR TREK's answer to Dear Abby). It's a great place to keep up on the fast paced world of STAR TREK fandom.

RATING 8 / JAMES VAN HISE

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Many fine artists regularly contribute to the RBCC and they will all be covered one at a time in the regular ARTIST PROFILE feature, with Ralph Fowler's spectacular science fiction work covered next issue!

Next issue will be the special FLASH GORDON issue with page after page of features including art by Steve Fabian, Mike Zeck, Ralph Fowler, Bruce Patterson, Reed Crandall, Al Williamson, Ron Wilber and more! Buster Crabbe and the first Flash Gordon serial will also be given ample coverage. And for those of you who think the subject has been worn out, we have some exciting new ideas and concepts planned for it! SO DON'T DELAY, SUBSCRIBE TODAY! [SEE PAGE TWO FOR SUBSCRIPTION INFORMATION]

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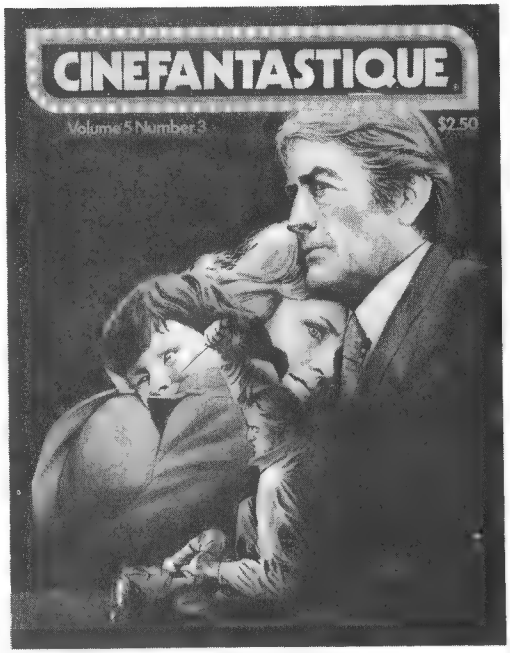

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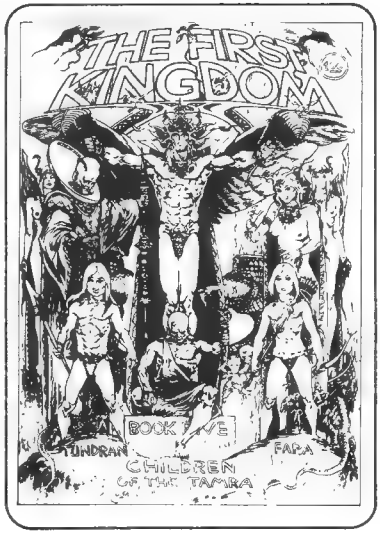

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9. Dealers: Bona fide dealers contact me for quantity discounts on certain items for your store or business.
10. California residents please add 6% sales tax.

This is a supplement to my seven-page comprehensive list. Many new and exciting zines and books have been appearing lately, so this will bring things up to date. Also note the special Inventory Sale, which is the biggest sale and offers the largest discounts that I've done yet. And last, note a few corrections and out of print items at the end of this flyer.

And, of course, I hope everyone has a great Christmas and New Year! Best wishes!

ZINES ZINES ZINES ZINES ZINES ZINES ZINES

ALGOL 27 -"The Magazine about Science Fiction"/"Professionalism" by L. Sprague De Camp, Interview with Issac Asimov, "The Exorcists of IF" by Bob Shaw and James White, "From the Pulps to the Classroom" by James Gunn/Eddie Jones cover/lots of artwork $1.95

ARIEL 2 -This issue is in full-color throughout, on deluxe enamel paper with 80 pages of art and articles and fiction. Color Frazetta cover on Kromecoat stock plus a continuation of his interview from #1. Sixteen pages of Rich Corben's "Den" fantasy strip. An unpublished Michael Moorcock story. SF article by Ursula Leguin. Harlan Ellison's brand-new sequel to "A Boy and His Dog". More on Crumb, Tolkien, children's book artists, new and rare artwork by Frazetta and Jeff Jones. All Typeset. Due in January. $6.95

COMICS LAND PORTFOLIO: Victor De La Fuente -Victor is a superb artist from Spain whose work is rarely seen in U.S. publications. This magazine features an article on Victor with photos of him at work; a delightful color cover; and page after page of unpublished fantasy artwork. Printed in a large 7x13 size, an excellent encounter with De la Fuente $3.00

ERB-DOM 89 -Gene Roddenberry writes "How I'd Film Tarzan"/"Ras Thavas" by John Roy/Sunday pages by Russ Manning/art & cover by Capella/Manning photo & backcover $2.50

FOOM 15 -Howard the Duck cover by Colan/interview with Steve Gerber/articles on artists Gene Colan and Steve Leialoha/Captain Britain/latest info on new comics $1.25

GRAPHIC GALLERY 9 -Alex Raymond/George Barr/Hal Foster/Rose O'Neill (delightful backcover) George Herriman/Milton Caniff/Frazetta/Wrightson/Corben/loaded! $4.00

HOT STUF 3 -An enormous graphic novel...56 pages devided between artists Rich Corben, Tim Kirk, Herb Arnold and Stan Dresser! Plus a new color Corben cover. SF-Fantasy $1.50

HOT STUF 2 -To celebrate the appearance of #3, I'm dropping the price on #2. All new work by Corben, Neal Adams, Ken Barr, sharp color cover by Barr, much more/Was $4 $3.00

MEDIASCENE 21 -Special Animation Issue! Chuck Jones/Bob Clampett/Jay Ward/Walt Disney/Ub Iwerks/Tex Avery/Windsor McCay/Max Fleisher/The lost John Carter film $1.50

ROCKET'S BLAST 131 -Steve Fabian cover/Tom Sutton backcover/SPECIAL RAY BRADBURY ISSUE! First publication of a new Bradbury poem/Packed with articles on Ray Bradbury's encounters with TV, film, EC Comics, books/interview and lots of artwork/excellent issue $1.50

TREK 6 -Part Two of the special effects article/ST Comics review/Roundtable/2001/"Grade 'A' Girls"/Trek Trivia/The Prime Directive/Color cover of Kirk/Spock artwork $2.50

TV SCIENCE-FICTION 1-8 -Exciting new magazine from England, in full color and devoted to Star Trek, Six Million Dollar Man, Bionic Woman, Lost in Space, Planet of the Apes, Space 1999 and the latest in TV science-fiction. Quality tabloid on slick paper with an abundance of color photos in each issue. each: $1.50

WHIZZARD 9 -A well put-together "fan" fanzine with well-done articles and good fan artwork. A Jack Kirby interview and checklist by Jerry Durrwachter/Rich Corben: A Profile by Marty Klug/Heroes for Hire/Hanna the Barbarian (strip by Bill Lewis)/Escapism/Criticism of SF Fandom/Breaking Inside/Preserving Comic Aesthetics/54 pages $1.50

WITZEND 10 -After three years! A new issue of one of the best zines ever published! A superb new story, "3774", by Alex Toth/Wally Wood's Sally Forth/Dick Giordano/Joe Kubert/Nick Cuti/Craig Russel/all stories and art in the "professional's zine". (Jan) $3.00

BOOKS BOOKS BOOKS BOOKS BOOKS BOOKS BOOKS

ASTERIX -I've got thirteen different titles from this popular series on the way, but I don't know the titles as of this writing! They are all softcover, in english, and if you are familiar with Asterix I needn't tell you more. Either write for a list or tell me which ones you have and I'll send what you don't have. each: $2.00

BRING ON THE BAD GUYS -New softcover in the ORIGINS OF MARVEL series. Packed with origins of great Marvel villians: Dr. Doom, Green Goblin, Red Skull, Loki, Dread Dormmamu, Mephisto. All in color! Jack Kirby, Steve Ditko, John Buscema, Gil Kane and more. $6.95

ROBERT E. HOWARD:

THE DEVIL IN IRON -A new volume in the deluxe Conan series/Dan Green/Jan. $15

THE GREY GOD PASSES -I still have copies left of this superb chapbook, illustrated by Walt Simonson and printed in a fine, limited edition. Heavy blue cover. $4.00

NIGHT IMAGES -New deluxe limited edition from the publisher of BLOODSTAR. The same size and format as BLOODSTAR: 104 pages, large 9x12 size, extra-heavy 150 pt. binding, coated enamel wrapper, limited to 1,000 copies. So much for the technicalities...check out the artistic end: packed with rare and unpublished poetry by RE Howard...endpapers, two title pages and five b&w plates by Richard Corben...and a full color wrapper illustration by Frank Frazetta. This is being released at $30...price will go to $50 on March 31, 1977. Because of an extremely low discount from the publisher, I can't offer this at his retail; I could just sit on my stock until April, but I'd like to be able to offer it to everyone who'd prefer to get the book from me. If you pick up a few other items with your order, you can qualify for 10% off and just about match the publisher's price. Fair? Until March 31 $35
After March 31 $50

THE MAX FLEISHER STORY by Leslie Carbaga -Great new hardcover from Nostalgia Press. Fleisher was the genius animator of Betty Boop, Koko the Clown, Bimbo and so many other great characters from the early 1930's cartoon cavalcade. Demented, strange, bizarre cartoons...not exactly the kid stuff you'd think they were! Here's the story of the great Fleisher studio, and its fabulous creations. Loaded with illustrations. With wrapper. $12.50

MISTY by James McQuade -A "Barbarella"-like graphic novel, of a girl's adventures in space. Long in hardcover, its now gone out of print and been re-released in paper. $4.95

TARZAN OF THE APES HARDCOVER -This is from a limited (to 500!) printing, in a hardcover volume with color cover. It reprints Hogarth's excellent sunday pages from 5-5-40 to 4-27-41. One of Hogarth's finest sequences...lost empire, under-water battles, etc. $10.00

TARZAN IN THE LAND THAT TIME FORGOT -Back in stock...great hardcover from England done entirely in full color by Russ Manning. Great artwork, rich colors as Tarzan re-discovers a mysterious lost kingdom and battles savage beast-men for his life. $4.00

TO QUEBEC AND THE STARS by H.P. Lovecraft - A large book of unpublished non-fiction work, similiar in format to the famous OUTSIDER & OTHERS from Arkham. Four sections: Science, Literature and Esthetics, Philosophy, and Travel, Descriptionand History. Extremely interesting and valuable book, from Donald Grant. MacIntyre artwork. $15.00/Sale: $12.50

THE PURPLE DRAGON AND OTHER FANTASIES by L. Frank Baum -Finally in stock! New collection of fantasy stories by the creator of OZ. Illustrated by Tim Kirk. $6.50

TALES OF THREE HEMISPHERES by Lord Dunsany -New hardcover collection, first new edition of this fine fantasy work in over 50 years. H.P. Lovecraft wrote of Dunsany's work "unexelled in the sorcery of crystalline singing prose, and supreme in the creation of a gorgeous and languorous world of iridescently exotic vision." Color jacket and illos by Tim Kirk $9.00

FOREIGN FOREIGN FOREIGN FOREIGN FOREIGN FOREIGN

ANGEL FACE by Giraud -The latest Lt. Blueberry adventure, continuing the saga of western adventure in the lawless, gritty frontier. $3.50

L'APPEL DES ETOILES by Enki Bilal -Bizarre science fiction/fantasy/horror adventures by the artist of PATH OF THE FORGOTTEN. Fine-line and unique artwork, in the tradition of Jean Giraud's Moebius work. Color cover, b&w inside, softcover $3.00

COMMANCHE: LE DESERT SANS LUMIERE by hermann & Greg -Commanche is released from a prison van-gang to fight in his greatest battle. Good artwork. $3.50

DRACURELLA by Ribera -A humerous, delightful book of magic and fantasy. Dracurella and her comrade-dragon are persecuted by an evil (though gorgeous) witch, who attacks with all manner of magic...strange creatures and stranger situations. Very nice art. $3.50

ECHOES DES SAVANNES 19 -A NEW color cover by Neal Adams: Tarzan encounters a buxom blonde beast! Wally Wood, Got, Pichard, Petillon, Jodorowsky, Franck, all art $1.50

ECHOES 20 -Another new issue full of comic strips by french underground artists: Pichard, Petillon, Barbe, Got, not to mention Gilbert Shelton and Wood; more. $1.50

GRIZZILI by Auclair -Well drawn adventures of a mountain man and his adventures in the high Rockies, surrounded by Indians, wild creatures and savage nature. Soft $3.50

METAL HURLANT 9 -If you are keeping up with this fine magazine, you may wonder where #8 is. So am I; it just got skipped in shipments to me. I'll have some by late January. Meanwhile, here's more science-fiction and fantasy illustrations. Color stories by Tardi and Nicole Claveloux; Druillet, Masse, Petillon and Moebius. Tardi cover $2.00

METAL HURLANT 10 -Another 84 pages of great strips from France: "Rockblitz, a sharp sci-fi air brush strip a la Corben by Macedo; color strip by Moebius; Druillet, Tardi, great color cover of a girl space adventurer standing over conquered beast. $2.00

MORMOIL 7 -Underground comics, very like ECHOES. Voss, Barbe, Morchoisne $1.25

LE CHEVALIER DU FEU by Calvo -Early work from 1941 by a superb funny-animal artist. This only shows signs of what was to come, but is interesting for the primitive talent displayed; very similiar to early 1940's-style U.S. comics. A great follow-up to this has just been published with Calvo at the height of his funny animal artwork; I should have that in by February. $3.00

L'EMPIRE DES SOLEILS NOIRS by Ribera -Very imaginative space adventures starring Axle Munshine. The art by Ribera is excellent; detailed and colorful. $3.50

POSTERS PRINTS POSTERS PRINTS POSTERS PRINTS

NEAL ADAMS: HEROES -Heavy stock, color, Batman, Deadman and many Adams-drawn super-heroes. Excellent artwork, a popular poster. Nearly sold out/last time I'll list.$4.00

FRAZETTA: PONYTAIL -Finally published, the excellent cover on the rare paperback, THE TRITONIAN RING by De Camp. Beast-girl with a tail facing off with warrior. $3.00
check my complete listing for all the frazetta posters and special lot prices.

JEAN GIRAUD-ARZACK -Beautiful print from France, taken from Giraud's famous color strip in METAL HURLANT. ARZACK is riding his flying beast high in the skies, while a panorama is spread out beneath, as far as he can view. A gigantic battle is taking place; thousands of strange warriors and colossal creatures engage in empire-tottering confrontations. Full color print on very heavy stock, measuring 27x28 inches. $5.00

KALUTA: WHY HE DOESN'T SLEEP AT NIGHT -Delightful fantasy illustration of a winged girl, with strange cosmic backgrounds and surrounded by intricate border designs. $3.00
check my complete listing for special discounts on all Kaluta, Wrightson & Nino prints.

KING PRINTS -These are full-size prints of original artwork from these rare strips. Mandrake, Jungle Jim and Krazy Kat are from 14x22 to 16x24; Polly, Price Valiant and Flash Gordon are slightly reduced to 18x24. Printed on very stock. Because of the size and difficulty in wrapping these, I can only off complete sets...Note the generous discount!

FLASH GORDON 3/3/35, 3/17/35, 4/21/35, 5/12/35, 6/2/35, 4/5/36
FLASH GORDON with JUNGLE JIM 9/1/35, 7/5/36, 1/17/37
POLLY AND HER PALS 4/7/35
MANDRAKE THE MAGICIAN 9/13/36, 5/2/37
JUNGLE JIM 5/26/35
KRAZY KAT 6/4/39
PRINCE VALIANT 6/19/38
Regularly $2.00 each, a $30.00 value. Now $20.00 for the entire set of fifteen.

MIKE PLOOG: NIGHTCAP PORTFOLIO -Now in stock; seven prints/signed/lmtd $10.00
BERNI WRIGHTSON: BREAKFAST -A giant Roc feeds its fledgling flyers..cow! $3.00

COMIX COMIX COMIX COMIX COMIX COMIX COMIX

THE COMPLEAT FART -A new book from Lee Marrs (PUDGE), the female cartoonist $1.00
JOEL BECK'S COMICS and STORIES -The best by this early undergrounder (Feb) $1.00
DUTCH TREAT -The best from Dutch comix, including Gerdts. Very good (Feb) $1.00
KURTZMAN KOMICS -Great new book by Harvey Kurtzman $1.00

MOTOR CITY 1, 2 -Managed to restock this near sold out Crumb title/great ea: .75
TRINA'S WOMEN -Anthology of radical chicks by Trina .75

IN VENTORY SALE: I've got to lighten up my stock a little in order to keep up with all the new items that keep appearing. Here's some good fanzines, books and posters that you can pick up at super-low discount prices...most at least 40% off regular price. Please note that I can't offer my additional 10% off (on orders over $25) on these, so list these separately when ordering. This offer is good only until February 28, 1977.

ZINES	ZINES	ZINES		BOOKS	BOOKS	BOOKS
		PRICE:	REGULAR		PRICE:	REGULAR	SALE
A MAZING WORLD OF DC SPECIAL			$2.50	$1.50	ARTSY FARTSY FUNNIES	$4.00	$2.50
AMAZING WORLD OF DC 8, 10	ea:		$1.50	$1.00	BERT FEGG'S NASTY BOOK	$2.50	$1.25
BURROUGHS BULLETIN 40			$2.50	$1.50	BOGEY BEASTS -Sidney Sime art	$5.00	$3.00
CARTOON CLUB NEWS 21			$1.00	.50	DC CALENDAR 1977	$3.95	$3.00
CINEMAGIC 3			$2.00	$1.00	COMIC BOOK PRICEGUIDE '75	$6.95	$4.00
4, 5			$1.50	$1.00	COMIC BOOK PRICEGUIDE '76	$7.50	$5.00
CLOSEUP 2			$2.50	$1.50	DEADBONE HARDCOVER -Bode	$15.00	$10.00
COMIC MEDIA 11			.75	.30	FINLAY ASTROLOGICAL SKETCHBOOK	$15.00	$10.00
C PL 12 -Vosberg, Staton			.75	.45	GLEEFUL GUIDE: TRIVIA	$2.00	$1.00
EC PORTFOLIO 4			$20.00	$15.00	LIVING WITH ASTROLOGY	$2.00	$1.00
EC REPRINT 3,5,6,7,8,9,10	ea:		$1.25	.75	FROM THE HELLS BENEATH THE HELLS -Howard record album	$7.95	$4.00
FILM COMMENT 11/5 -Samuri			$1.50	.75			
FLASHBACK 3,4,7,8,9,11,15,16,17,18 20,21,22,23,24,WHIZ 1	ea:		$3.00	$1.50	RED BLADES OF CATHAY -Howard	$2.00	$1.00
GODS OF MT. OLYMPUS 1,2,3	set:		$3.00	$2.00	TOWER OF THE ELEPHANT -Album	$6.00	$3.50
GOLDEN AGE INDEX -Keltner			$4.00	$2.25	LOVECRAFT AT LAST -hardcover	$19.75	$13.50
					NOSTALGIA CATALOG -softcover	$5.00	$3.00
HOT STUF 2 -Corben			$4.00	$3.00	RECORD PRICEGUIDE	$6.95	$4.50
INFINITY SIX -Jones			$3.00	$1.80	MICKEY MOUSE 1934 -color	$2.00	.75
KING FEATURES PORTFOLIO			$10.00	$6.00	WALT DISNEY COLORING BOOKS -See full listing for titles	ea:	.79	.50
THE MONSTER TIMES 1,6,12	ea:		$2.00	.75			
15,16,17,18,19,20,25	ea:		$1.00	.50			

ORB 3	$1.25	.60
4,5,6 -pro strips, color ea:	$1.00	.50
SPIRIT COLORING BOOK -all Eisner	$2.50	$1.25
STAR TREK PROGRAM NY 74,75,76	$2.50	$1.50
PHILADELPHIA 75	$2.50	$1.50
TRUMPET 11 -Fabian, Kline	$1.25	.80

POSTERS	POSTERS	POSTERS
CONRAD: TOWER OF THE ELEPHANT	$3.00	$1.50
CORBEN: ANTICIPATION & MIDNIGHT BATTLE each:	$1.50	.75
BLOODSTAR PRINT -large, color	$5.00	$3.50
MORROW: PRINCE VALIANT -color,lg	$3.00	$1.50
STAR TREK -b&w	$1.50	.75
PASSEY: STARLIGHT -sharp b&w	$1.50	$1.00
K. SMITH: SWAMP TRYST -color plt	$2.00	$1.00
KENNETH SMITH PORTFOLIO -	$13.00	$7.50
DEMONS PORTFOLIO -great Smith	$15.00	$7.50

FOREIGN BOOKS	FOREIGN BOOKS	
PHENIX 30,32,34,35,37,38,39,40,41 -Druillet, Moebius, pro zine	$1.50 ea	.50
DE LA FUENTE:		
PEOPLE OF THE NIGHT -Haxteur		
LAND OF THE AMPHIBIANS -Haxteur		
THE NIGHT OF TIME -Matai-Dor		
THE CAPTURE OF FIRE -Matai-Dor		
AMARGO		
SUNDAY#1, 2 -See my complete listing for descriptions/all hard each:	$3.50	$1.75
HERMANN & GREG:		
CONQUISTADOR		
GUERILLA POUR FANTOM each:	$3.50	$1.75
RUMEURS DUR LE ROUERGUE -Tardi	$3.00	$1.50
SOUCOUPES VOLANTES -large, hard	$5.50	$2.50
TANTE LENY 20 -Dutch comix	$2.00	$1.25

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ZINES: NICKELODEON #1 is sold out.
VAUGHN BODE INDEX is now $7.50.

BOOKS: BEYOND TIME AND AGAIN is nearly out of print. Limited to 1,000 copies.
MISTY hardcover is out of print; a softcover is available at $4.95.
THE BEST OF RIP OFF PRESS #2 (Freak Brothers) is now $3.95.

POSTERS & PRINTS: THE FANTASY WORLDS OF ALEX NINO is $25.00.
BARRY SMITH: PANDORA is out of print & sold out.
CRAIG RUSSEL: CHIMERA is nearly gone; it is now $15.00.

COMIX: DOGMAN is sold out.
ENIGMA is sold out.
SLEAZY SCANDELS is now $1.00.

FOREIGN BOOKS: HERMANN & GREG books are all $3.50 each.

IMPORTANT! If you have my yellow 8-page list, disregard the second set (discount) prices in the BOOKS section, first column. This was a layout error.

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Here it is! Part III of the mighty MARVEL COMICS INDEX, with every issue (1963--1976) of the AVENGERS, DEFENDERS AND CAPTAIN MARVEL indexed and cross-indexed, including issue numbers, issue dates, story titles, story continuity, writers, artists, inkers, letterers, colorists, cover photos, guest stars, guest appearances, villains, lineups, etc., etc., etc.!

- PART ONE: THE AMAZING SPIDER-MAN
- PART TWO: CONAN AND THE BARBARIANS
- PART THREE: THE AVENGERS, DEFENDERS AND CAPTAIN MARVEL

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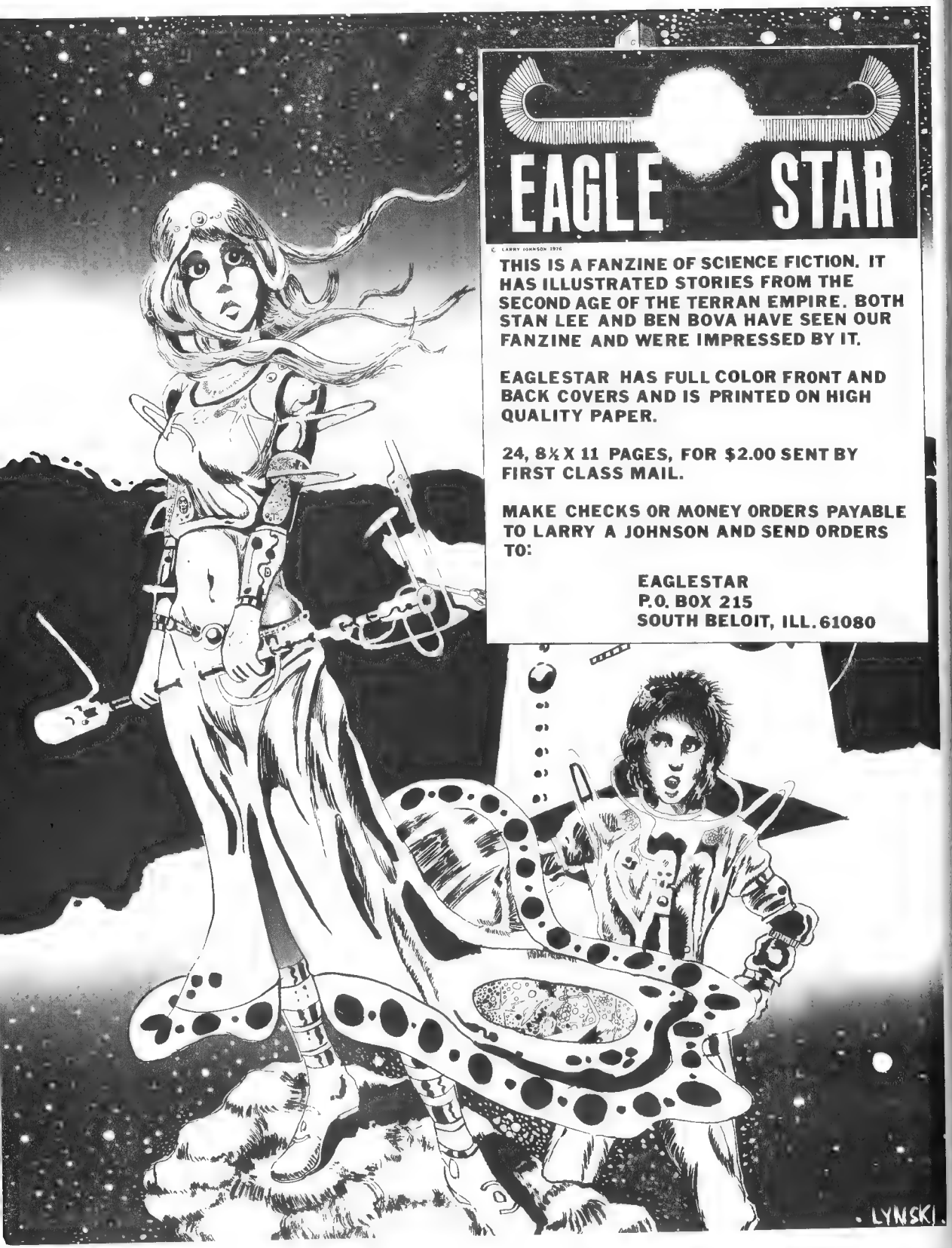
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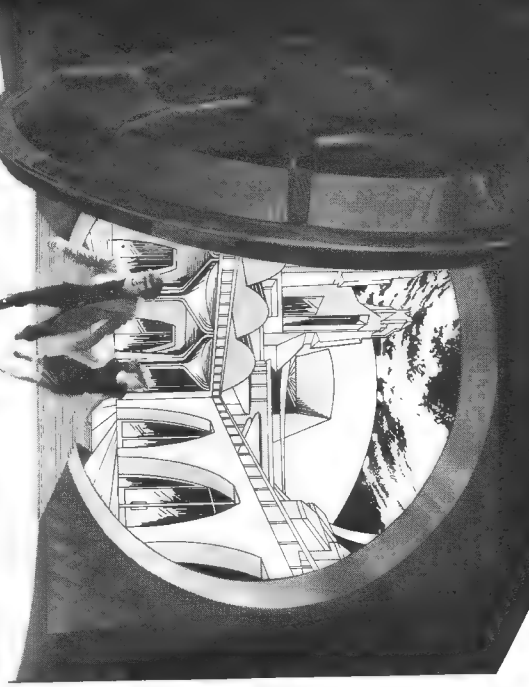

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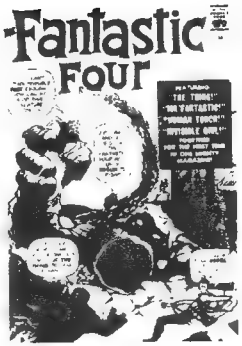

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#57-72 pages--John Fantucchio cover of Deadman, Batman drawing by Jim Jones, repro of Black Condor panel, Red Ryder article and more.

#58-60 pages--Fantucchio cover of Capt. America vs. the Red Skull, Oddity Page by Ray Miller, article on Marvel comics, and more.

#106-100 pages--Don Newton cover of The Phantom, "Films Fantastique on THE THING FROM ANOTHER WORLD, "Wood's World", Information Center by Ray Miller, "The Williamson Collector", Capt. Marvel, Jr. art.

#107-100 pages--Color cover of Capt. Marvel, "Cliff-hangers" on THE SPIDER'S WEB, "The Williamson Collector", "Pulps" on Ray Bradbury (part one), Comic Collector's Comments, Information Center, "Science Fiction in Review", "Wood's World", with part one of a CAPT. SCIENCE reprint.

#117-84 pages--Color cover by Berni Wrightson, back cover by Wrightson and Zeck, article on THE GREEN HORNET tv series, "Subjectivity" part one drawn by Mike Zeck, "EC Artist Collector", THE PERTWILLABY PAPERS part one, Comic Collectors Comments, Information Center by Don Rosa, tv's AVENGERS part 4, WILD WILD WEST 2nd season, George Pal's Puppetoons and more.

#120-88pages--Front cover by Steve Fabian of Dr. Fate, "Dr. Fate" article by Ray Miller, "Forbidden Planet: Re-visited", "Pertwillaby Papers" conclusion, EC comics articles, etc.

#121-80 pages--Full color cover by Don Rosa; this special Vaughn Bode memorial issue features an interview with Bode, an analysis of his strip "Sunpot", a retrospective look at Bode's work and career by George Beahm and much more including a great deal of rare, little seen Bode art.

#123-84 pages--Front and back cover by Steve Fabian of scenes from MAXOR OF CIROD, "A Look At Space:1999", "JAWSMANIA STRIKES!", "Maxor" part 2 by J.A. Richardson, werewolf strips drawn by Kerry Gammill and Alan Hanley, report on the Orlandocon, "EC Artist Collector", part 2 of Dell Comics column on "Pogo" and regular features.

#124-84 pages--Two color front cover of Warlock by Bob Susor, back cover of Conan by Mike Zeck; "Subjectivity" part 1; "Maxor" part 3; nine page article on "The Outer Limits"; E.C. Artist Collector, and other regular features.

#125-84 pages--FULL COLOR front and back covers by Wrightson, "Subjectivity" part two, "Maxor" part four, "Kelly-Pogo Portfolio" part one, "Dr. Wertham and the Classics Horror", "E.C. Artist Collector", "Information Center" by Don Rosa, Comic Collector's Comments, Critique, etc.

#127-84 pages--Front cover by Kerry Gammill, back cover by Steve Fabian. Part four (conclusion) of "Subjectivity", article on Russ Manning's "Magnus, Robot Fighter", Kelly-Pogo Portfolio with old Collier's article re-printed, DELL COMICS on Frank Thomas, article on "Star Trek: New York" with Don Rosa art, a 12 page Information Center and more.

#129-80 pages--SPECIAL KING KONG ISSUE!!-Front cover by Tom Sutton, back cover by Tod Klein and super centerspread by Robert Kline. Kong articles cover the novel, the comic, the movie, the censored scenes, the remake, and more. Also R.C. Harvey's ZERO HERO, The E.C. Artist Collector, Information Center, Critique, RBCC Poll results, Dell Comics and more.

#130-80 pages--FULL COLOR front cover by Tom Sutton of a sword & sorcery scene in a castle, back cover by Ralph Fowler of a symbolic scene from "2001". First installment of Don Rosa's new "Pertwillaby Papers" strip, first "Comicopia", 5 pages of R.C. Harvey's ZERO HERO, article on "The Power of 2001" with unique stills, centerspread of Smaug the dragon by Steve Fabian, five page retelling of PSYCHO with graphic illustrations, index to WDC&S #211-260, "Critique" and more.

#131-84 pages--SPECIAL RAY BRADBURY ISSUE!! - Front cover by Steve Fabian, 2-color back cover by Tom Sutton, centerspread by Mike Zeck, comic strip adaptation of "Time In Thy Flight" by Ron Wilber, and other art by Don Rosa, etc. Many articles on Bradbury including an anotated index to the E.C. comic adaptations. Also regular features including part 2 of PERTWILLABY PAPERS, COMICOPIA, CRITIQUE, POINT/COUNTER POINT, KEYHOLE and more!

#132-84 pages--Front cover of Adam Strange by Mike Zeck, back cover of SILENT RUNNING scene by Ralph Fowler. Artist Profile #1 on Mike Zeck, "Adam Strange" article by Howard Siegel with much new art including centerspread and one other page by Tom Sutton as well as another full pager by Mike Zeck. "Films Fantastique" on SILENT RUNNING illustrated by Ralph Fowler. Part three of THE PERTWILLABY PAPERS by Don Rosa, the return of Don Rosa's INFORMATION CENTER. Complete index to the SHADOW pulp. The E.C. ARTIST COLLECTOR, COMIC COLLECTOR'S COMMENTS, KEYHOLE, COMICOPIA, POINT/COUNTERPOINT, CRITIQUE and more!!

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NEW

TREK SPECIAL = $2.50 - Reprints from the now out of print slick STAR TREK fanzines STAR TREK 74 & STAR TREK 75. Full color cover.

NEW

SPIRIT SECTIONS = $4.25 each - These sets contain ten different 8 page sections beginning chronologically with the very first "Spirit" on June 2, 1940. Each section consists of a seven page Spirit strip with one page of background history on the creation of that particular story written by the man who originally created it, Will Eisner! These are printed in black and white the same size they originally appeared in over thirty years ago.

SET #1
SET #2

GRAVE TALES = $2.25 - This book features comic strips, all new, printed on extra heavy stock to be suitable for coloration in any way you want. There's strips by Don Newton, Mike Roberts and Robert Parsons, all in the horror & SF vein. There are also single page illustrations by Don Newton as well as others, including some very fine drawings reprinted from old pulp magazines.

MARVEL TIMES #1 = $1.00 - Articles on Barry Smith, sword & sorcery in comics, comic reviews, Golden Age Timely cover and more.

MARVEL TIMES #2 = $1.00 - Lengthy article on Dr. Strange; also articles on Berni Wrightson and Stan Lee. Question and answer column as well as comic reviews. Art includes cover of DR. STRANGE #183 printed from the original and KULL #3 cover from black & white proof.

THE ALIENS = 60¢ - Two-color cover print by Robert Kline, 8 1/2 X 11 on heavy slick paper.

ERB-dom #80 = $2.50 - Completely devoted to the works of Edgar Rice Burroughs. Sixteen pages of Russ Manning's Tarzan (eight in full color), a full page Frazetta illo from "AT THE EARTH'S CORE", articles on "ERB & H.P. Lovecraft", "ERB's Apache Epic", news, and a special ad section "The Fantasy Collector", and more.

THE COLLECTOR #28 = $1.50 - Excellent color SF cover by Ken Barr and back cover of The Shadow by Don Newton. Features indepth article on The Shadow which is illustrated by many drawings as well as Pulp cover repros; "Greenhorn" by Alan Hanley; STAR TREK article with many fine illustrations and stills; long article on Golden Age super heroines with comic repros as well as art by Fantucchio, Black, Ellis and others. Also other art by Gil Kane, Don Newton (portfolio), Fantucchio (centerspread) and Steve Fabian.

NOVA SCIENCE FICTION = 75¢ - Amateur tales of SF and fantasy by the possible SF writers of tomorrow. Tales from the sublime to the shocking compiled by the Nova SF Society of the University of Miami. Artwork by Mike McKenney.

DRACULA COVER BY DON NEWTON = 75¢ - Full color, 8 1/2 X 11.

1973 OVERSTREET COMIC BOOK PRICE GUIDE = $6.00 - All comics from 1933 to present are listed along with their current market value. Over 500 small cover reproductions illustrate the guide. Also features a color cover, a guide to comic fandom and articles on collecting comics. 400 pages long.

CINEFANTASTIQUE Vol.5 #2 = $3.00 - Full color cover on LOGAN'S RUN plus article with many color pics from the film. Also detailed article on "The Special Effects of FLESH GORDON" with many beautiful full color stills. All this and much more.

ACTION COMICS #1 REPRINT = $2.50 - This is a giant 10 X 13 inch FULL COLOR reprint of this classic Golden Age comic which featured the very first Superman story.

THE EYE #1 = 75¢ each - Adventure strips by Biljo White, primarily featuring his super-hero The Eye!

CLOCKWORK ORANGE SOUVENIR MAGAZINE = $1.00 - Eight page tabloid, magazine on slick paper issued by the studio in conjunction with the film and contains many full color stills and articles entirely on the film, Kubrick & Malcolm McDowell.

FANTASTIC FANZINE #12 = $1.50 - Beautiful full color cover painting by Robert Kline, plus other excellent art by Newton, Cockrum, Kline, Richardson as well as a color centerspread by Fantucchio. Also, several well written articles and an excellent Robert Kline interview studded with many beautiful examples of his artwork.

ESTEBAN MAROTO POSTERS = $2.50 ($3.50 first class) - These four prints are 11 X 14 on high grade glossy stock and feature scenes of science fiction, sorcery and horror as only the meticulous Maroto can draw them. These illustrations are available only on these posters. They are not reprints.

FANDOM ANNUAL #1 = $2.50 - Fantucchio cover, many many articles on Golden Age characters and comics such as Fawcett, FLASH COMICS, Nedor comics, etc. with many art reproductions. Also an article on EC's WEIRD SCIENCE and an interview with Harvey Kurtzman. Color front and back covers.

FANDOM ANNUAL #2 = $5.00 - Illustrated interview with Fantucchio, as well as one with Joe Kubert. The complete SAVAGE EARTH strip by Don Newton (19 pages), art by Finlay (portfolio), Wrightson, Wood, Richardson, Newton, Raymond, Frazetta (gallery of classic covers) and others. Articles on Golden Age comics, Batman, Blue Bolt, Walt Disney Comics, EC's New Trend, Joe Orlando, WEIRD SCIENCE, Ghost Rider and considerably more.

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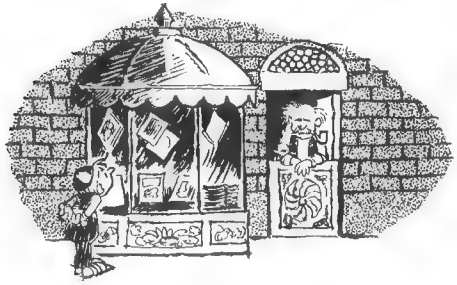

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PALM BEACH CON/TREKON INT'L SOUVENIR BOOK = $1.25 - 5 1/2 X 8 1/2 - Front cover SF painting by C.C. Beck, several pages with art by Kelly Freas, stills from the Superman TV show, STAR TREK, THE MAN FROM UNCLE, FORBIDDEN PLANET as well as other artwork. High quality flawless printing on slick paper.

FLASH GORDON = 75¢ - Full color cover print by Don Newton, 8 1/2 X 11.

FIGHTING HERO COMICS SPECIAL EDITION #1 = $1.75 - Reprints from out of print early issues of FIGHTING HERO COMICS (the very early comic fanzine).

SPIRIT SECTIONS = 50¢ each - Actual size black & white reproductions of original Spirit section strips. All from 1940: June 2 [the origin],June 9, June 30, July 7, July 14, July 21, July 28, August 4, August 11.

GOLDEN FUNNIES #1-25 = 75¢ each - Tabloid size newspaper which (VINTAGE FUNNIES) reprints some of the finest Golden Age strips such as Buck Rogers, Superman, Tailspin Tommy, Don Dixon, Little Nemo, Dick Tracy, Mandrake and others.

DETECTIVE COMICS #27 REPRINT = $2.50 - This is a giant 10 X 13 inch FULL COLOR reprint of this classic Golden Age comic which featured the very first Batman story.

GOLDEN AGE COLLECTOR #1 = $1.25 - Stormy Foster by Reed Crandall; the only two METEOR MARTIN strips by Basil Wolverton; also The Web and Steel Sterling. All are original Golden Age strips reprinted with beautiful halftone reproduction.

GOLDEN AGE COLLECTOR #2 = $2.00 - Color cover of Blue Bolt by Don Newton and no less than six Golden Age strips including the Green Lama by Mac Raboy (from GREEN LAMA #1), Blue Bolt by Simon & Kirby, Spacehawk by Basil Wolverton (from TARGET #7), the Twister, the Claw, and a little known classic Dr. Drew story printed from the original art (this is done in a very pronounced Will Eisner style by Grandenetti).

ILLUSTRATED COMIC COLLECTORS HANDBOOK Vol. 2 = $1.25, Vol. 3 = $1.50, Vol. 4 = $1.25 - Capsule histories and illustrations of Golden Age heroes, both the well known and the very obscure. The first two volumes include art by Fantucchio, and the final volume has art by Newton and Richardson as well as cover reproductions.

8 X 10 FULL COLOR STAR TREK PHOTOS = $3.00@, 5 or more $2.50@ - Send for list (I average 50 different pictures in stock at any one time). As a rule these are glossy photos but will make silk upon request. If there is a specific scene you want which I don't happen to have stocked but can get made up I will do them for the same prices listed above. Any STAR TREK still I have previously advertised in the RBCC is also still available.

STAR TREK: HOUSTON - $2.50 - New slick publication has full color front and back covers (the front a photo, the back a painting), interviews with James Doohan and Walter Koenig, "An Evening With Gene Roddenberry", "The Cage/The Menagerie: A Comparison", "The Tholian Web" photo retelling, "Where No Man Has Gone Before" article, "Star Trek: Beyond The Pilots". All articles have many photos. Also art by Steve Fabian and Don Rosa. Excellent!

MONSTER TIMES #1 $2.00, #3,4,5,6 = $1.00 each, #11 (PLANET OF THE APES), #12 (GORGO), #14 (SILENT RUNNING), #15 (VALLEY OF GWANGI) = $1.00 each. This is a tabloid newspaper with articles on all areas of monster and comic lore with good current movie coverage as well.

FULL COLOR FRAZETTA FAMOUS FUNNIES PRINT = $1.25, two for $2.00. 9 X 12 full color print of the Frank Frazetta Buck Rogers cover of FAMOUS FUNNIES #214.

EC REPRINTS = $1.50 each - FULL COLOR, virtually exact reprints of classic issues of EC comics. Art by the greats: Al Williamson, Reed Crandall, Graham Ingels, Wally Wood, Jack Davis and others. Issues presently available from us are: CRYPT OF TERROR, WEIRD SCIENCE #15, SHOCK SUSPENSTORIES #6 & #12, HAUNT OF FEAR #12, WEIRD FANTASY #13, CRIME SUSPENSTORIES #25 and VAULT OF HORROR #26.

TARZAN = $1.25 - Full color poster by Don Newton, 11 X 17.

INSIDE COMICS #2 = $1.00 - This is fandom's magazine of investigative reporting. This issue features an article on the Disney Studios and what they have become since Walt's death (written by a man who had an important job at the studios), an excellent interview with the very articulate and creative Harvey Kurtzman, Southern Calif. mini-cons, viewpoints by Steve Ditko and C.C. Beck and much fascinating news.

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ENTERPRISE INCIDENTS #1 = $2.50 - Beautiful front cover of Spock from "Amok Time" by Steve Fabian, back cover of the Enterprise by Mike McKenney, centerspread of two Federation ships by Paul Gorman, inside front cover of Kirk & Spock fighting by Ralph Fowler, 11-page retelling of "Amok Time" using stills and captions, an interview with John Colicos, article on the Star Trek special effects models, interviews with Roddenberry, Harlan Ellison, Norman Spinrad, George Takei and James Doohan, and more!

SECOND PRINTING!
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ENTERPRISE INCIDENTS #2 - $2.50 - Full color front and back covers (the front from "Mirror, Mirror", the back a rare early first season Star Trek color publicity shot). Also a complete retelling of the episode "Mirror, Mirror" with over 30 stills and a one page analysis of the episode; an article on Leonard Nimoy as Sherlock Holmes; an article on Star Trek ship models; a Star Trek review section covering Star Trek items currently available from various sources; a photo feature on Leonard Nimoy using pictures and articles on him reprinted from the 1960's; an interview with DeForest Kelley and more!

NEW SFCA PUBLICATION!

ROBERT KLINE SWORD & SORCERY POSTER = 65¢ - Two color poster on slick paper, 8 1/2 X 11.

ROCKET'S BLAST SPECIAL #1 = 65¢ (Timely-Marvel), #7 = 75¢ (EC), #8 = $1.00 (CAPTAIN MARVEL SPECIAL, retells origin in strip by Don Newton, beautiful wash centerspread of Marvel Family by Robert Kline and a new drawing of Captain Marvel by C.C. Beck, exclusively here!)

NEWTON PORTFOLIO = $1.00 - A collection of great Don Newton art! Remember his classic renderings of Hangman, Thor, Solomon Grundy, the Dweller..?

GOLDEN AGE #3 = $1.50 - Front and back cover by Don Newton (front in color); EC war comics article by Tom Fagan, seven page article on serials and more.

GOLDEN AGE #4 = $1.25 - Front cover by Don Newton, centerspread by Newton of Spy Smasher, portfolio of pages and covers from EC science fiction comics, Jim Jones drawing of Ming the Merciless, articles on JUNGLE COMICS, Landon Chesney and more.

GOLDEN AGE #5 = $1.25 - Excellent front cover by Don Newton of SF hero in hand to jaw combat with monster, back cover by John Adkins Richardson of Hawkman, articles on TOP NOTCH comics, Cary Bates, Forrest Ackerman and others. Numerous illustrations by Don Newton.

GOLDEN AGE #6 = $1.25 - Centerspread by John Adkins Richardson of the Fantastic Four, three page portfolio by Robert Kline of heroes from CLUE COMICS, reprints of excellent art from Spanish comics, "Tyzor,The Prehistoric Man" strip by Jim Chase and more.

GOLDEN AGE #7 = $2.00 - Wraparound color cover of Tarzan by Don Newton, fantastic six page Richard Corben portfolio "The World Of Conan", in-depth interview with John Adkins Richardson, "Mnemo, Son Of Little Nemo, In Nostalgi" is a beautiful nine page strip by John Richardson featuring all of the Golden Age greats, serial article on "Rocketman" by Earl Blair, more art by Newton, Mason, Richardson, etc.

STERANKO'S MEDIASCENE #11 = $1.50 - Special issue devoted to the new science fiction disaster films such as PHASE IV, EARTHQUAKE, TOWERING INFERNO), an article on Charles Bronson, "Inside National Lampoon" (fine article), article on the pulp hero reprints and centerspread science fiction painting by Steranko in color.

THE SHADOW #1 [D.C.] = $1.00 - The original pulp adventure hero as interpreted by Mike Kaluta. Sure to become a classic!

SERIAL ENDING-ESCAPE PICTORIALS = $3.00 each - These are all on heavy stock, 8 1/2 X 11, contain sequence shots from the end of each chapter showing the cliffhanger ending, then one shot from the start of the following chapter showing the escape, also the Opticals (From Chapter One) of leading players, title card, chapter one card, supporting players, credits, recap forward card, eight frame sequence. All of these are blow-ups from the actual film frames. Other stills are also shown, identification of non-listed players, complete detailed chapter-by-chapter synopsis, filming start-stop dates, National release date, footage, running time, editing dates of each chapter, who actually wrote the music, production number, general notes on the serial and production notes. Each has color front and back covers. The 6 available are: DAREDEVILS OF THE RED CIRCLE, RED RYDER

ART FANTASTIQUE #1 = $2.50 - Color cover and complete issue devoted to reprints of old Virgil Finlay pulp art. Includes much of the long out of print "Best of Virgil Finlay" published a few years ago as well as other pieces. Beautiful!

NEW

ART FANTASTIQUE #2 = $2.50 - Color cover by Williamson & Frazetta and interior is devoted to rare art reprints by Frazetta, Crandall and Wood. Includes much work which is difficult to find or hard to obtain outside of obscure hardcover books and pulps. Excellent!

NEW

LONG TOM'S AMERICANA COMIX - $4.25 - This large 12 1/2 X 17 1/2 book reprints four classic Golden Age strips in a large attractive poster size format. These are prime Golden Age from 1940-41 and include two SPACEHAWK by Basil Wolverton, the famous Daredevil battles the Claw story from SILVER STREAK COMICS #7 and the Blue Bolt origin story by Joe Simon. Forty pages from the forties!!

DAREDEVIL VS. THE CLAW poster by Don Newton = 75¢ - Full color on slick paper, 8 1/2 X 11.

MARVEL COLLECTORS HANDBOOK #1 = $1.25 - Complete index to the FANTASTIC FOUR comics, illustrated with cover reproductions, pin-up pages by Kirby of the Sub-Mariner, Dr. Doom, Silver Surfer, etc, as well as a two page interview with Jack Kirby, the like of which you'll never see in FOOM!

STERANKO'S MEDIASCENE #8 = $2.00 - Special "Pin Up Girls" issue featuring a pictorial history of Pin Up Girls from pulps, movies and magazines, two illustrations (paintings) by Steranko including centerspread as well as news on comics, paperbacks, movies (all illustrated with cover repros) including full tabloid repro of a brand new Frazetta Burroughs paperback cover, and more!

SERIAL PICTORIAL = $1.25 per volume - Each volume consists of 15 full size 8 X 10 stills and one half page still, all printed on heavy stock. The volumes still available are: DARKEST AFRICA, DRUMS OF FU MANCHU, ZORRO'S FIGHTING LEGION, SECRET AGENT X-9, and ROY BARCROFT, REPUBLIC'S GREATEST VILLAIN.

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STERANKO'S MEDIASCENE #9 = $2.00 - Special All-Hero issue featuring articles and photos from the new DOC SAVAGE film, ZARDOZ, centerspread painting of Steranko's "Talon" and much more including indepth news on comics, films and paperbacks.

ADVENTURE LP RECORD ALBUMS = $4.00 each - These 33 1/3 long playing records were put out by MGM in the mid sixties and are virtually impossible to find today. They are not camped up versions but are regular super hero adventure stories. Each record runs 40 to 45 minutes. Those we have in stock are:
"MORE Official Adventures of BATMAN & ROBIN" [Three episodes]

THE ART OF NEAL ADAMS = $3.00 - Full color front and back covers, the back cover being an unpublished cover planned for Warren's "Spirit". There is a great deal of previously unpublished art for projected comic covers, movie posters, record albums, the play WARP, comic strips and more. Excellent.

SQUA TRONT #5 = $3.00 - Full color covers of the Vault Keeper painted by Johnny Craig, a previously unpublished E.C. science fiction strip by Al Williamson and George Evans, long article on Harvey Kurtzman, an article on drawing for 3-D comics using Wally Wood art for examples, gallery of the famous Ghoulunatic photos, Graham Ingels illustrations from pulps, article on E.C. fanzines in the fifties and more.

GRIM WIT #2 = $1.25 - Full color throughout! Richard Corben's last underground comic. Features beautiful color cover by Corben and two strips by him as well, one of which is a sequel to his film "Neverwhere". Also back cover and one strip by Jaxon as well as a couple pages by Dave Holman. Excellent!!

ADULT COMIC

CAPTAIN GEORGE'S WHIZZBANG #16 = $1.00 - Excellent nine page article on the special effects wizardry of the Lydecker brothers (many behind the scenes stills); G-8 AND HIS BATTLE ACES article; "Favorite Films Of 1944"; old comic strips & ads plus reviews of recent books and films and more.

GOLDEN-AGE GREATS = $2.50 - Beautifully illustrated forty page book consists of many fine drawings of Golden Age heroes by Don Newton, Bill Black, Dan Adkins, Gil Kane, Reed Crandall and others. There is an index to all the heroes the book features as well as an article on Golden Age heroes by Tom Fagan. This is a new improved edition!

BLACK & WHITE MR. SPOCK STILLS = $1.50 [Mr. Spock & 3-D Chess set], $1.00 [Mr. Spock from "Amok Time"].

CINEFANTASTIQUE Vol.4#4 = $3.00 - Long article on the making of THE DAY THE EARTH STOOD STILL including three pages in full color, interviews with the director Robert Wise and author Harry Bates and a beautiful full color cover.

CREEPY #1 AND EERIE #2 = $4.00 each, both for $7.00 - The famous first issues of Warren Publications B&W horror magazines with black & white strips by such artists as Frank Frazetta, Al Williamson, Reed Crandall and others. Cover of CREEPY #1 is by Jack Davis and cover of EERIE #2 is by Frank Frazetta. I have a limited number of copies in stock in mint condition.

MEDIASCENE #16 = $2.00 - Another special double-size issue. Color cover by Richard Corben & 2-page preview of his new book, a profile of Jack Davis, an interview with Berni Wrightson along with an impressive sampling of his art, Barry Smith's art print "The Devil's Lake", A Tribute to Vaughn Bode, spectacular multicolor centerspread of Gil Kane's "Flame Horse", Steranko Shadow painting, & much more!

GOLDEN AGE REPRINTS = $2.50 each - These are complete reprints of classic Golden Age comics in black & white with full color covers. Issues available from us now are: DAREDEVIL BATTLES HITLER #1, SPECIAL #1, ALL STAR COMICS &4, MILITARY COMICS #1, CAPTAIN MARVEL #1, DOLL MAN QUARTERLY #1, PLASTIC MAN #1, NEW YORK WORLD'S FAIR COMICS [1939], U.S.A. COMICS #1, SPECIAL EDITION COMICS #1, PEP COMICS #1, YOUNG ALLIES #1, ALL SELECT #1,

FAVORITE FUNNIES #2-6 = 75¢ each - Tabloid size paper which reprints some of the finest Golden Age newspaper strips such as The Phantom, Brick Bradford, Alley Oop, Sky Roads, Little Nemo (occupying the entire centerspread), Speed Spaulding (WHEN WORLDS COLLIDE), Bringing Up Father, Batman, Krazy Kat and Charlie Chan.

GOLDEN AGE COLLECTOR #3 = $2.50 - Color cover of Firebrand by Don Newton and five long Golden Age strips. Features Firebrand by Reed Crandall, The Green Lama by Mac Raboy, Space Patrol by Basil Wolverton, Captain Daring by Reed Crandall (printed from the original art), and The Fighting Yank. Back cover is the excellent Mac Raboy cover of GREEN LAMA #2.

STAR TREK SOUVENIR BOOK #2 = $1.00 - Features ten pages of the rare British Star Trek strip, an interview with Leonard Nimoy, stills and more.

CYCLOPS = 75¢ - full color cover print by Richard Corben, 8 1/2 x 11

STERANKO'S COMIXSCENE #2 = $2.50 - Special Captain Marvel issue. Features a spread on C.C. Beck including photos of him with the old Fawcett staff as well as of him today; the drawing of "Rip Van Marvel" that landed Beck the job on the revival; Spider article by Robert Weinberg; two page article on Krupp Comix; centerspread by Steranko.

STERANKO'S COMIXSCENE #6 = $2.00 - Special John Carter of Mars issue. Includes map of Barsoom, old pulp art, new art from the Burroughs paperbacks, articles as well as all the regular news features.

MR. A by Steve Ditko = 75¢ - This fanzine features four complete strips of "MR. A" by Ditko (totalling almost 40 pages) plus color covers and color centerspread as well. It's Ditko at his best!

GRAPHIC STORY MAGAZINE #15 = $1.25 - Marvelous full color cover by macabre cartoonist Gahan Wilson, as well as a twelve page interview with him which is filled with many of Wilson's cartoons. The rest of the issue is comprised of a long interview with one time comic artist, now SF writer, Harry Harrison. It is illustrated with many examples of Harrison's comic art, including pages he did for EC with Wally Wood, as well as a montage page of stills from SOYLENT GREEN (which was based on Harrison's book). A very long and very good interview.

SHAZAM 1973 SUMMER EDITION = $2.50 - Life magazine size, 80 pages, all full color. Features six Golden Age classics with the entire Marvel Family together and in individual stories. Also a behind the scenes talk with C.C. Beck, special section on "How To Draw The Shazam Family", a diorama featuring Captain Marvel, a double page poster and more.

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FANTASTIC EXPLOITS #14 = 75¢ [The Lion by Biljo White, two episodes of Buck Rogers, art by Fantucchio, Joe Rabon & more]
#15 = 85¢ [An unpublished 6 page horror strip by William Black, 2 episodes of Buck Rogers, part I of "Massacre" (White Indian) by Frazetta and a front cover by John Adkins Richardson]
#16 = 85¢ [8 page "Dr. Weird" strip by Howard Keltner and Jim Starlin, conclusion of "Massacre" by Frazetta and two episodes of Buck Rogers]
#17 = $1.00 [Reprints three strips: White Indian by Sid Check, "The Lost Lives of Laura Hastings" by Al Williamson, and "Captain Science" by Joe Orlando and Wally Wood]
#18 = $1.00 [Two reprints of TOR by Joe Kubert including the origin from #1 and "Black Valley" from #3 which includes a double-page spread. Also cover of #1 and "Prehistoric Animals" pages]
#19 = $1.00 [All EC issue with three SF strips: "My World" by Wood, "Food For Thought" by Al Williamson and "They'll Be Some Changes Made" by Wally Wood]
#20 = $1.00 [Three complete strips by Frazetta: "The Monsters From The Mists" and "When The Earth Shook" from THUN'DA #1 and a beautiful White Indian strip "Sleep of Death"]
#23 = 75¢ ["Variations" by John Adkins Richardson. This strip is the sequel to MAXOR OF CIROD which appeared in the now sold out FANTASTIC EXPLOITS #21. Maxor and Onu-Mra join in alliance against demons from another world. Excellent science-fantasy]

STREET COMIX #1 PRESENTS RIP KIRBY = 75¢ - This comic reprints an entire Rip Kirby adventure by Alex Raymond from 1946. Color cover by Raymond.

STREET COMIX #2 PRESENTS FLASH GORDON = 75¢ - This comic reprints an entire Flash Gordon adventure by Dan Barry from the 1951-52 daily strip. Color cover by Barry.

TREK #6, THE MAGAZINE FOR STAR TREK FANS = $2.50 - Full color front cover of Kirk from "Amok Time", article on "2001: A SPACE ODYSSEY", long article on the Star Trek special effects models with never before published stills of the Romulan & Klingon models, Enterprise diagram, part two of a British ST comic strip reprint and more!

OMNICON CONVENTION BOOK = $2.00 - 44 pages on heavy slick paper features a previously unpublished front cover by Frank Brunner of Bran Mak Morn; three pages from the rare DAY THE EARTH STOOD STILL pressbook, the Mike Zeck Namor strip from RBCC 114, the Rod Serling interview from RBCC 122 and the complete TV indexes (compiled by Don Rosa) to THE TWILIGHT ZONE, THE OUTER LIMITS, THE MAN FROM UNCLE, THE GREEN HORNET, THE PRISONER, STAR TREK and THE WILD WILD WEST and they include the many drawings which appeared with them in those now unavailable issues of RBCC. All this and more!

8 x 10 FULL COLOR MOVIE STILLS = $3.00@, 5 or more $2.50@ - Excellent stills from THE TIME MACHINE, PLANET EARTH, ENTER THE DRAGON, and SILENT RUNNING. Send for list.

SQUA TRONT #4 = $5.00 - The ultimate EC fanzine, now back in print. Features four FULL COLOR covers by Graham Ingels, Harvey Kurtzman, Kenneth Smith and Vaughn Bode', as well as other art by them as well as Roy Krenkel, Reed Crandall, Robert Kline, Woodbridge, Torres, Metzger, Kaluta. But the real staggering feature is two previously unpublished EC science fiction strips by Reed Crandall and Krigstein. Fantastic!! There's also articles on Harvey Kurtzman, the EC gang and Frank Frazetta including the refinished and refined CONAN THE ADVENTURER painting.

THE TABLOID SPIRIT = $3.50 - This is an 11" X 16", five page, brand new Spirit strip written and drawn by Will Eisner. It is full color and the coloration is by Eisner as well. It is printed on heavy stock, one side only, with a sixth page that tells the story behind the creation of this episode. Bound. All copies mailed flat. $1.00 extra for first class mail.

TREK #5, THE MAGAZINE FOR STAR TREK FANS = $2.50 - Slick format with full color cover still of Kirk and Spock (very fine) and articles on "The Enterprise Special Effects Models" which includes many rare stills never before published or generally seen, and also "Behind The Scenes On Star Trek" which has stills showing special effects and makeup in the process of being done, and many other unique photos. All this plus other ST & SF features.

WEIRD SCIENCE #12 = $1.50 - Full color facsimile reprint of the first issue of EC's classic WEIRD SCIENCE. Harvey Kurtzman, Wally Wood, etc.

"DAY THE EARTH STOOD STILL" COLOR PHOTOGRAPH = $1.00, 2/$1.50 8 1/2 X 11 still in full color shows Gort and Klaatu standing on the flying saucer.

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MIAMICON

souvenir book

THIS SOUVENIR BOOK, WHICH IS 8 1/2 X 11 IN FORMAT PRINTED ON HEAVY PAPER WITH CAROBOARD COVERS, IS ONE OF THE MOST ATTRACTIVE FANZINES EVER PUBLISHED FOR A CONVENTION. THE FRONT COVER, PICTURED AT LEFT, WAS ESPECIALLY DRAWN FOR THIS PUBLICATION BY JACK KIRBY AND WAS INKED BY MIKE ZECK. THERE IS ALSO A SPECIAL ARTICLE ON JACK KIRBY FEATURING A FULL PAGE DRAWING BY HIM OF MANY OF THE CHARACTERS HE HAS DRAWN FOR MARVEL COMICS, THIS DRAWING BEING PARTIALLY PICTURED BELOW. THERE IS ALSO A BIOGRAPHY OF NEAL ADAMS AND A SPECIAL FULL PAGE DRAWING (PARTIALLY PICTURED BELOW) AS WELL AS OTHER FULL PAGE ARTWORK BY VAUGHN BODE', KENNETH SMITH, MIKE ZECK AND C.C. BECK. THERE ARE ARTICLES ON JAMES DOOHAN, STAR TREK, STAN LEE, CAPTAIN MARVEL AND ONE BY J.B. CLIFFORD, JR. ON "INVESTING IN COMIC ART". THERE ARE ALSO A COUPLE PIECES OF CLASSIC NEWSPAPER ART REPRINTED BY HAL FOSTER, GEORGE HERRIMAN AND OTHERS. AND WHAT IS THE COST OF THIS? ONLY ONE-HALF OF WHAT IT WAS BEING SOLD FOR AT THE MIAMICON ITSELF; JUST $1.50 + 25¢ POSTAGE

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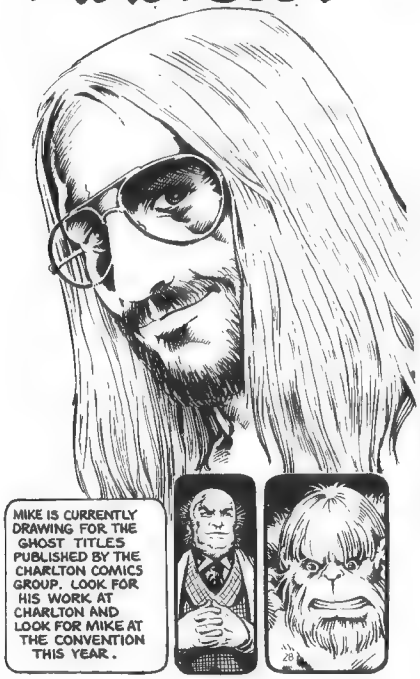
Mike Zeck


MIKE IS CURRENTLY DRAWING FOR THE GHOST TITLES PUBLISHED BY THE CHARLTON COMICS GROUP. LOOK FOR HIS WORK AT CHARLTON AND LOOK FOR MIKE AT THE CONVENTION THIS YEAR.

TREK

The Magazine For Star Trek Fans

Trek 6

$2.50

This the latest issue of TREK maintains its fine tradition of quality beginning with its fine full color cover of Captain Kirk in a publicity still from "Amok Time". Several pages are devoted to an indepth article on the various special effects models used on STAR TREK and many rare and previously unpublished photos of the Romulan and Klingon ships models are presented here (some full page) as well as others, such as the Tholian ship, etc. The centerspread is comprised of a detailed diagram of The Enterprise. Five pages are devoted to an article on "2001: A SPACE ODYSSEY" reprinted from RBCC #112. There are also two more pages of the British STAR TREK comic strip reprint, letters, and more.

All articles are very liberally spiced with choice photos!

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$2.50

STAR TREK: HOUSTON

souvenir book

FOR THOSE OF YOU WHO MISSED RBCC 118, (THE SPECIAL STAR TREK ISSUE) NEARLY ALL OF THAT MATERIAL IS NOW AVAILABLE HERE!!

Yes, Here in the new slick magazine STAR TREK: HOUSTON (published in conjunction with the STAR TREK: HOUSTON convention, it is not a program book, but a full fledged Star Trek zine which was meredesigned to premier at the con) is one of the best and most attractive ST zines to appear yet. It leads off with a four-color cover of Kirk, Spock and McCoy on the bridge (a photo reproduced in full color) and the back cover is the beautiful Morris Scott Dollens Star Trek painting of the Enterprise battling a Klingon ship. The articles from RBCC 118 are: "An Evening With Gene Roddenberry", "The Cage/The Menagerie, A Comparison", "Where No Man Has Gone Before" and "Star Trek: Beyond The Pilots". The full page Don Rosa drawing from RBCC 118 is also reprinted. From RBCC 122 the eleven page retelling of "The Tholian Web" is reprinted with some improvements from its appearance there. New material is comprised of an interview with James Doohan and one with Walter Koenig. It's a slick publication (like TREK #6) which you'll want to keep for a long time to come.

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THE OMNICON BOOK IS MUCH MORE THAN A SOUVENIR AS IT WAS DESIGNED TO BE A PUBLICATION OF LASTING VALUE. IT REPRINTS DON ROSA'S COMPLETE INDEXES TO THE SEVEN TV SERIES LISTED BELOW, INCLUDING THE FINAL "TWILIGHT ZONE" INSTALLMENT. THERE IS ALSO THE ROD SERLING INTERVIEW FROM RBCC #122, MIKE ZECK'S NAMOR STRIP FROM RBCC #114, AND MORE INCLUDING A PREVIOUSLY UNPUBLISHED FRANK BRUNNER COVER, PAGES FROM THE "DAY THE EARTH STOOD STILL" PRESSBOOK AND MORE. 44 PAGES ON HEAVY SLICK PAPER. ORDER FOR $2.00 + 25¢ POSTAGE FROM: JAMES VAN HISE, 6351 S.W. 43 ST., MIAMI, FLORIDA 33155

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Don Rosa's
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THIS SCENE FREQUENTLY OMITTED FROM THE CUT DOWN VERSION SHOWN ON TV.
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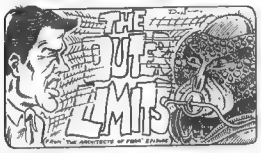
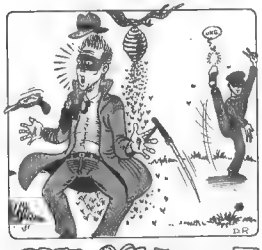


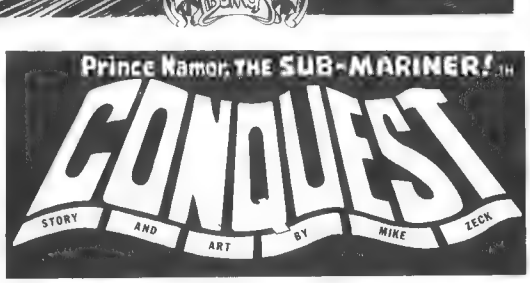
STAR TREK

THAT MAN FROM U.N.C.L.E.

the TWILIGHT ZONE 60 MINUTE



WILD, WILD WEST



An Interview With

ROD SERLING

Universe Panic-Stricken at Threat From Mysterious Planetary Empire

From The WORLD NEWS Washington Bureau

The mysterious space ship traveling at supersonic speed, and for the past hour tracked around the world by radar outposts, has just landed in the Nation's capital. The gleaming surface of the ship shows no break of any kind—no windows, no ports, not even the outline of a hatch. It is fearsome, terrifying, and gives no evidence of its source or intention. Washingtonians are panic-stricken.

Troops have been rushed from Fort Myer and they have formed a cordon around the ship. Every precaution has been taken to meet whatever the situation may require. It's been this way for two hours. No one yet knows where the strange ship came from, but it can be revealed that military leaders are considering two possibilities. That it came from some unfriendly power here on earth or that it actually arrived from another planet. The tension is mounting to such a fevered pitch in the capital that health authorities fear that hundreds of citizens will suffer

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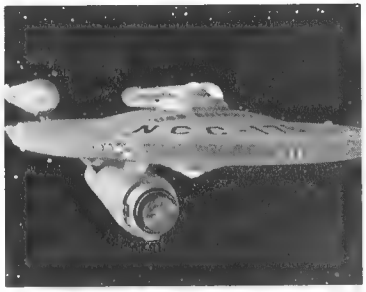

Order these stills by describing which picture it is and what space on the page it occupies. All stills are mailed flat with protective cardboard. All are actual photographs (not mere lithographs) on Kodak paper with high quality and rich fine color. There are over 70 different STAR TREK stills available as well as WAR OF THE WORLDS and SILENT RUNNING. If you specifically desire silk finish add 50¢ extra per picture. A list is sent free with all orders or it may be obtained separately for 25¢.

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ENTERPRISE INCIDENTS
FULL COLOR COVERS

SECOND ISSUE!

This issue leads off with a full color cover stills of Spock and McCoy in the mind meld from "Mirror, Mirror" while the back cover is a full color publicity still of Kirk & Spock.

ENTERPRISE INCIDENTS is the same format as TREK, being 8 1/2 X 11, on glossy paper with heavy cardboard covers and 40 pages in length.

The STAR TREK episode "Mirror, Mirror" is one of our focal points this issue as we retell the entire episode using over thirty different choice stills! There is also a one page analysis and discussion of this episode.

Leonard Nimoy is spotlighted in an article on his recent stage portrayal of Sherlock Holmes and we include stills of him in this role.

A new, previously unpublished interview with DeForest Kelley spans four pages in this issue as well. "The STAR TREK Archives" is a new feature which reprints many old newspaper and magazine articles on Shatner and Nimoy from the late 1960's STAR TREK years. "The Star Trek Review" is a critique section of ST items and publications. We also have a nice selection of STAR TREK artwork, and it is all of the very highest calibre!

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DEALER'S RATES: 25 or more $2.05 per copy, 50 or more $1.55 each, 100 or more $1.30 each.

FIRST ISSUE REPRINT--FULL COLOR COVERS!

By popular demand, the first fantastic issue of ENTERPRISE INCIDENTS is available once again, but in an even more attractive format! Color overlays have been added to the front cover (by Steve Fabian, pictured at left) and the back cover by Mike McKenney of the Enterprise in the Tholian Web, transforming them into beautiful FULL COLOR!

The feature articles lead off with a piece on the various types of Star Trek fans titled "Is The Magic Of Star Trek Only Skin Deep?" and includes fine stills and illustrations.

This issue retells the episode "Amok Time" using ten pages of rare and unique stills.

There is also a centerspread painting by Paul Gorman of the Enterprise; an "Amok Time" drawing by Ralph Fowler, plus other artwork.

"The Star Trek Special Effects Models" includes never before published stills of the Romulan ship model and contains much behind-the-scenes information including what actually happened to the original Romulan ship model!

There are also previously unpublished interviews with John Colicos (Kor in "Errand Of Mercy"), Gene Roddenberry, James Doohan, Norman Spinrad, and George Takei!

All in the first issue of ENTERPRISE INCIDENTS!

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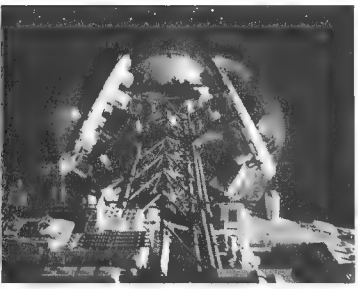
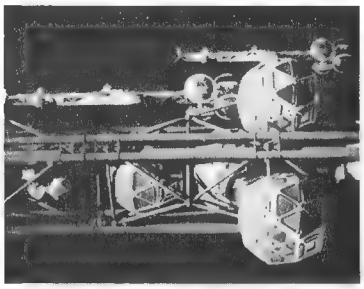

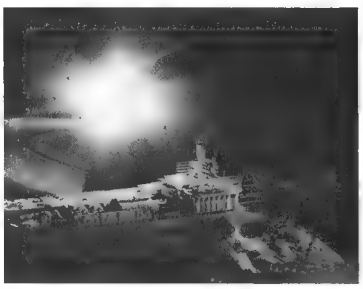

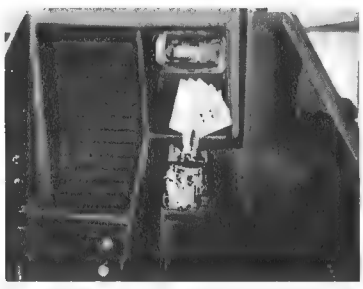
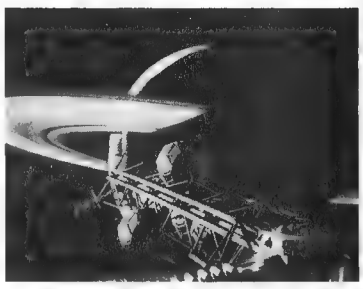

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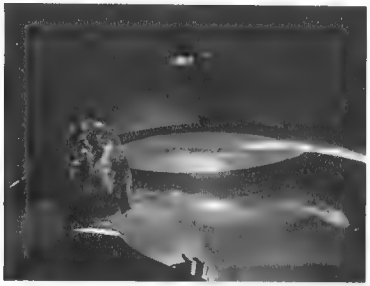
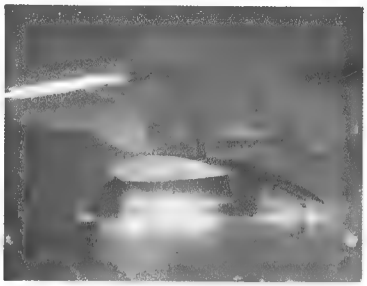
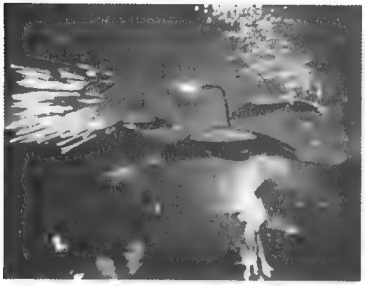

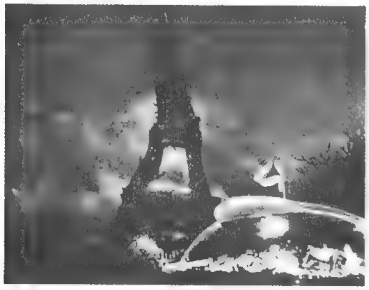

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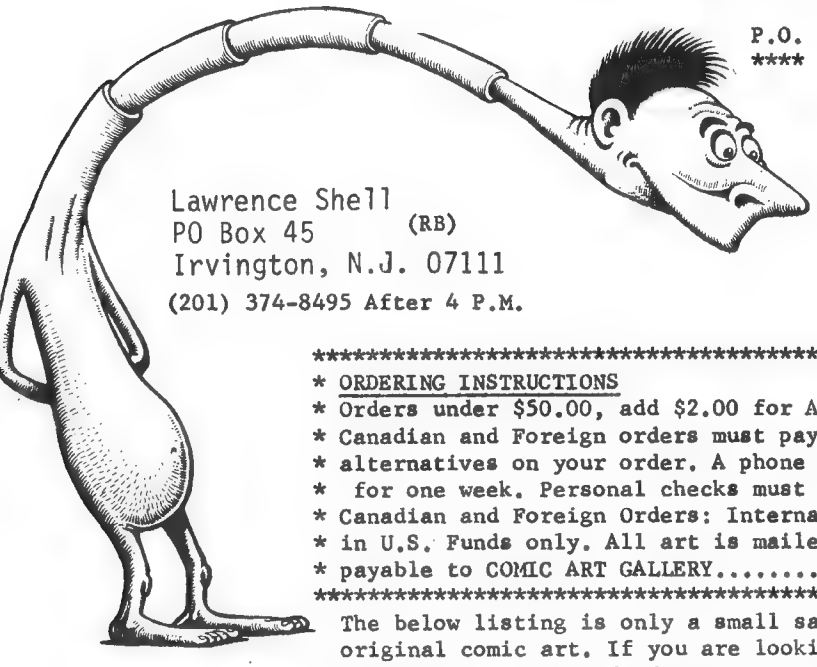

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Alfredo Alcala - Kong the Untamed #1, Pgs.2,7,9 - $50.00 each
"Beneath the Planet of the Apes", from P.O.T.A. #7, Pgs.9,13,22 - $40.ea.
"El Diablo", Weird Western Tales #32, "The Devil and the Dead", Complete 6 page story - $250.00

Ross Andru - Giant-Size Spider-Man #3 (w/Doc Savage) Complete 32 page book - $300.00

Rich Buckler - Fantastic Four #161, Pg.2 - $15,00 F.F. #162, Pg.6 - $15.00

John Buscema - Savage Sword of Conan #4, Pg.45 (No Conan) Alcala Inks - $50.00
Ka-Zar #9, Pgs.23,27 - $35.00 each Trinidad Inks
Thor #236, Pg.23 - $15.00

Howard Chaykin - "Shining Knight", Adventure #438, Pg.4 - $30.00
"Monark Starstalker", Marvel Premeire #32, Pgs.10,26 - $60.00 each
"Soloman Kane", Marvel Premeire #34, Pgs.16,22 - $75.00 each
"Iron Wolf", Weird Worlds #8, Pgs.3,15 - $100.00 each.

Gene Colan - "Brother Voodoo", Strange Tales #173, Splash - $30.00

Val Mayerick - "The Living Mummy", Supernatural Thrillers #10, Pg.10 - $15,00
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Marie Severin - "Dr.Strange", Strange Tales #154 Splash - $40.00 Pg.10 - $25.00

Syd Shores - Red Wolf #1, Pgs. 13,14,18,20 - $10.00 each.

Larry Todd - "Dr. Atomic Invents The Iron Pig", Dr.Atomic #1, Complete 2 page story - $150.00

Ricardo Villamonte - Beowulf #4, Pgs.14,16,17,18 - $30.00 each.

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BELOW LEFT - Alfredo Alcala - Kong the Untamed #1, Pg.7.....$50.00
BELOW RIGHT - Howard Chaykin - Soloman Kane, Marvel Premeire #34, Pg.22.....$75.00

RUN, FREAK! RUN TO THE BEAST MEN! AND TAKE THE WOMAN WHO FEEDS YOU WHEN YOU GO! THE BEAST MEN TOO ARE FREAKS! PERHAPS THEY WILL WELCOME YOU!
NO TEARS CLOUD KONG'S EYES AS HE FLEES. HE WILL NOT CRY. BUT FROM THAT DAY ON HE PLAYS ALONE, KNOWING THAT HE MUST LEARN!
FOR DAYS AND WEEKS HE STRIVES! UNTIL...
THUNK!
IN TIME HIS HAND LEARNS SKILL. HIS AIM BECOMES A CERTAINTY. BUT ALWAYS THERE IS STILL MORE TO LEARN!
ATTU, LOOK! TROG FIGHTS WITH KARAS! BUT WHY?
THERE CAN BE ONLY ONE REASON! EVERY SO OFTEN A YOUNG WARRIOR CHALLENGES ONE-EYE FOR LEADERSHIP OF THE CLAN! KARAS MUST HAVE CHALLENGED HIM--!

...AND SENDS HIS OWN BLADE FLASHING IN A SILVER STREAK!
YOU SEEM EVEN SWIFTER THAN BEFORE, M'SIEU.
IT WILL BE A GOOD FIGHT!
IT WILL ONLY BE A GOOD FIGHT, LE LOUP...
...IF IT ENDS IN THE DEATH OF THE HUMAN BEAST YOU ARE!
SACRE NOM!
THE TWO MEN ARE FIRE AND ICE OPPOSED; LE LOUP LIKE A LIVING FLAME, KANE COLD AND CALCULATING...
THEN: THRUST, PARRY, A FEINT, A SUDDEN WHIRL OF BLADES, AND--
HAH!
BLOOD STARTS FROM THE CUT ON KANE'S CHEEK; YET HE DOES NOT ALTER HIS EXPRESSION...
...SAVE PERHAPS THAT HIS EYES BECOME EVEN NARROWER, ICIER SLITS THAN THEY WERE BEFORE!
22

WANTED * WANTED * WANTED * WANTED * WANTED * WANTED * WANTED * WANTED * WANTED * WANTED
ORIGINAL COMIC ART * ORIGINAL COMIC ART * ORIGINAL COMIC ART * ORIGINAL COMIC ART * ORI

I AM INTERESTED IN BUYING OR TRADING FOR ORIGINALS BY THE FOLLOWING ARTISTS. THIS IS ONLY A PARTIAL LISTING OF THE ARTISTS I AM INTERESTED IN, SO IF YOU HAVE ARTWORK FOR SALE BY AN ARTIST NOT ON THIS LISTING, THERE IS A GOOD CHANCE I AM INTERESTED.....

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BOB FUJITANI	FRANK GODWIN	RUBE GOLDBERG	CHESTER GOULD	WILL GOULD
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